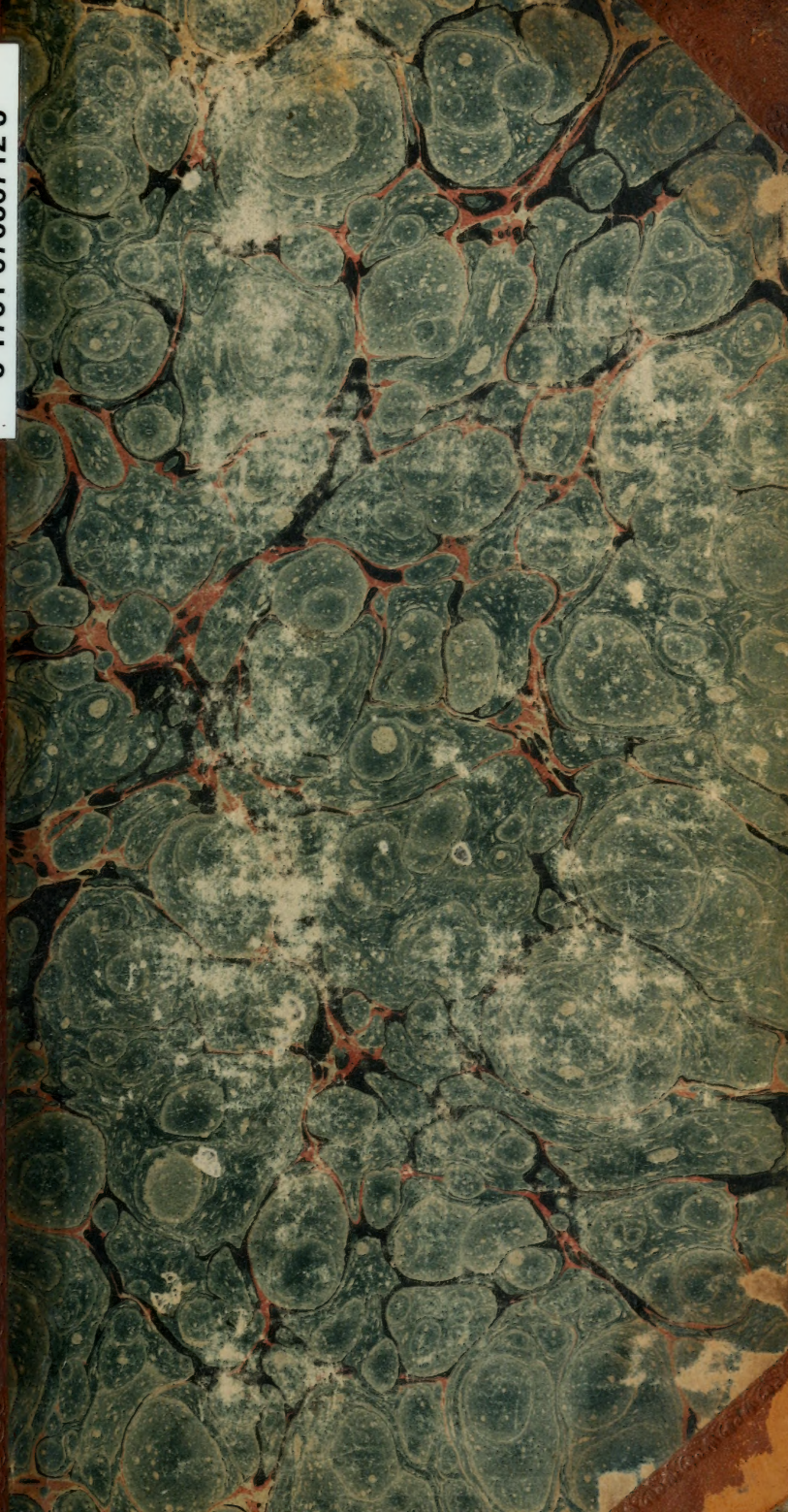
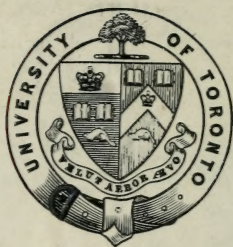




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IN MEMORIAM JOHANNIS M<sup>o</sup> CAUL

UNIVERSITATIS COLLEGII APUD TORONTONENSES PRAESIDIS PRIMI

AB AN:DOM:MDCCCXL AD AN:DOM:MDCCCLXXX;

ET OB DOLOREM COLLEGII CUM BIBLIOTHECA SUA

A:D:XV KAL:MART:AN:DOM:MDCCCXC

INCENDIO COMBUSTI:

HUNC CUM CAETERIS LIBRIS QUI JOHANNIS M<sup>o</sup> CAUL QUONDAM

ERANT UNIVERSITATIS COLLEGIO DONO DEDERUNT HEREDES EJUS:

SCILICET UT BIBLIOTHECAM,

QUAM MAGNA EX PARTE IPSE OLIM VIVUS INSTITUISSET,

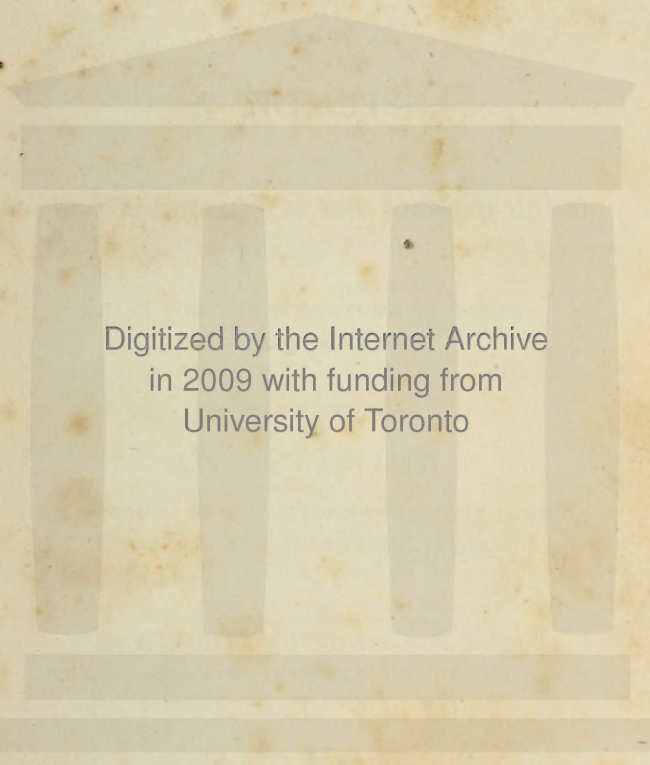
EANDEM ETIAM MORTUUS ALIQUA TAMEN EX PARTE RESTITUERET.











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STUDY OF THE HISTORY OF THE UNITED STATES

THE HISTORY OF THE UNITED STATES

CHAPTER I

THE HISTORY OF THE UNITED STATES

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CHAPTER II

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THE HISTORY OF THE UNITED STATES

CHAPTER III

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CHAPTER IV

THE HISTORY OF THE UNITED STATES



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*Mr. Wilson*

*67.C.11.  
1827*

PROSODIA GRAECA,

OR

AN EXPOSITION OF THE GREEK METRES

BY RULES AND EXAMPLES:

ALSO

A TREATISE

ON THE

USE OF THE DIGAMMA IN THE POEMS OF HOMER,

WITH

RULES FOR THE STRUCTURE OF GREEK  
HEXAMETER VERSE;

TO WHICH IS SUBJOINED

AN APPENDIX

ON THE POWER OF THE ICTUS METRICUS IN IAMBIC,  
TROCHAIC AND ANAPAESTIC VERSE.

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AND PROFESSOR OF GREEK IN THE UNIVERSITY OF EDINBURGH.

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1824.





## PREFACE.

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IN preparing this Fourth Edition of the *Prosodia Graeca*, I have endeavoured to comprise within it as much information on the Greek metres as appeared to me really useful for Scholars. Some errors have been corrected in the list of words where the doubtful vowels are pointed out as being long, and several other vocables have been added. It would have been desirable to have augmented the list by adding a number of proper names and names of places, but this would have increased the volume to an undue size; and besides, it is the less necessary, as most of these words are to be found in Dictionaries and other Elementary books in the hands of almost every Student. I think I may venture to assert that, with these exceptions very few words will be found omitted in which any of the doubtful vowels are long; and that such Students as consult the work for the purpose of ascertaining the quantity of any particular syllable, if the word is not found either specified or included under some particular class, may rest satisfied that the syllable is short.

In the observations upon the *Position, Elision* and *Contraction* of Vowels and Diphthongs, I have included every thing necessary to be known, and have made, what I con-

ceive to be, several important corrections, chiefly with regard to the power of the Ictus Metricus in lengthening doubtful Vowels before certain Mutes and Liquids. This subject the Reader will find discussed at considerable length in the Appendix.

The principal part of the rules respecting the metres is founded upon the observations of Porson, Hermann, Burney and Gaisford, with several corrections and additional remarks on the three Metres chiefly employed by the Attic Poets. To render these rules as intelligible as possible to Students, I have not only given several Examples under each, but have marked the quantity of every syllable, and divided every line into its proper feet. Though any person may thus obtain a tolerable knowledge of the principal metres used by the Greek Poets, I would still recommend to his careful perusal Porson's Supplement to his Preface to the Hecuba of Euripides, and Gaisford's Edition of Hephaestion. Dr Maltby's observations prefixed to his Edition of Morell's Thesaurus may also be studied with great advantage.

A few additional examples and observations have been inserted in the "Inquiry into the Versification of Homer," all tending, as I imagine, to shew that the Digamma never could have been employed by that Poet with the power of a Consonant, and that the rules I have endeavoured to establish, and the principle I have laid down are not theoretical, but have been recognized both by the Greek and Latin Epic Poets. Besides banishing from Hexameter verse such an uncouth and harsh letter as the



Digamma, which, I am convinced, Homer never employed, and which would never have been brought into notice by Modern Critics, had they better understood the nature of his versification and the structure of his language, the principle I have stated and supported by examples enables us also to get rid of a number of adventitious letters, which have been added as props to his verse, but which serve only to deform the language and render it less smooth and harmonious. When the attention of Scholars shall be more closely directed to the study of Homer, I flatter myself that my opinions will be generally adopted, as they have already been by several men of distinguished eminence and reputation in the literary world.

In the Appendix, I have endeavoured to shew that a similar principle guided the practice of the Attic Poets in Iambic, Trochaic and Anapaestic verse. It is in fact a principle that pervades all poetry both Ancient and Modern, and is founded upon the laws of harmony necessary to be observed in reciting every kind of verse. To preserve the *Rythm* and *Harmony* of their verses, the Poets were sometimes forced to lengthen syllables that were naturally short; *for*, as Dionysius of Halicarnassus well observes, *musical composition adjusts not the times to the syllables, but the syllables to the times*. Numerous instances of this occur in our own poetry. What, therefore, might by some be considered an arbitrary license, is in fact a general law of which the Ancient Poets availed themselves either more or less, according to the nature of the verse they employed.

It will be observed, that in determining the place of the Ictus on either syllable of the Spondaeus in Anapaestic verse, I have, in the Appendix, given it as my opinion, that it falls upon the *first* Syllable, whereas in the first part of the work, p. 68. it is stated to fall upon the *last* syllable. For a considerable time I was in doubt on which syllable of the Spondaeus the Ictus should fall; and it was not till after a long and careful examination of Anapaestic verse, in all the Attic Poets, that I came to the conclusion I have stated in the Appendix. Anapaestic verse is evidently founded upon Hexameter, and preserves the Ictus upon the same syllables of the feet as used in that species of verse. The introduction of the Anapaestic foot gives it an agreeable variety, by changing the cadence and lengthened tone from the first syllable of the Spondaeus and Dactyle, to the last of the Anapaestus.

Having thus pointed out the leading features of the work, and the improvements made in this Edition, I commit it to the candid judgment of the public, in the confident expectation that no illiberal prejudice will prevent those who are capable of understanding such pursuits, from examining them with calmness and impartiality, and from adopting my opinions if they shall consider them well founded.

Edinburgh College, }  
 October 1st, 1824. }



## ADDENDA ET CORRIGENDA.

### PART I.

Page 35. Line 15 for ὄπου ὄστιν, read ὄπου ὄστιν.

— 36. At the bottom it is remarked, ‘In utrisque, scil. Iambicis et Trochaicis numeris, hiatus vocalium sedulo evitari debet.’—This holds true with regard to the *Tragic* Poets; Aristophanes, however, does not elide a vowel after σί, nor always the ι of ὄσι before a vowel; thus, Nub. 186. Τί ἰθαύμασας; Id. 863. Εὐγ’, ὄσι ἐπίσθης.—nor the ε of οὐδὲ before εἶς. Plut. 1182.—νῦν δ’ οὐδὲ εἶς.—Id. 72. εὔ οἶδ’ ὄσι.

— 37. For σίφευγα, read σίφευγα.

— 49. For βασίλειον, read βασίλειον.

— 69. For λύκω ἦ read λυκω ἦ.

### PART II.

— 43. At the bottom, for Aburthnot, read Arbuthnot.

— 63. For Confisus perit admirandis, divide thus, Confisus perit ad—



## PROSODIA GRAECA.

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PROSODIA est ea Grammaticae pars, quae syllabarum quantitates, versuumque pangendorum artem praecipue tradit. \*

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### I.

DE QUANTITATE ANCIPITUM VOCALIUM, IN PRO-ANTEPENULTIMIS ET ANTEPENULTIMIS SYLLABIS.

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#### I. De *a* in Pro-antepenultimis, &c.

1. A augmenti loco, vocali sequente, produci-  
tur; sic, *ἄϊον* pro *ἦϊον*, ab *ἄϊω*, *audio*.

2. *a* privativum, natura breve, apud Epicos pro-  
ducitur, tribus brevibus sequentibus; sic, *ἀκάματος*, *indefessus*; *ἀθάνατος*, *immortalis*. Interdum  
etiam duabus; ut, *ἄλοφος*, *sine crista*, Il.K. 258.

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\* Meminerint discentes duas esse longas vocales, *η*, *ω*; duas breves, *ε*, *ο*; et tres ancipites, *α*, *ι*, *υ*.



3. α ante vocalem his vocibus producitur : sic, ἀίναος, *perpetuo fluens* ; ἀέριος, *aërius* ; ἀειθαλής, *semper virens* ; Ἄονες, *Aones* ; Ἰάονες, *Iones* ; ἄετος, *aquila* ; ἄισσω,\* *ruo*, et cognatis ejus : ἄίω, *audio*, primam communem habet. Vide Aeschyl. Pers. 639. Soph. Oedip. Col. 1767. Eurip. Hecub. 178. quibus in locis prima corripitur. Producitur, Soph. Oedip. Col. 304. Eurip. Hecub. 174, &c. ἀκράαντος, *imperfectus* ; βουγάϊος, *jactator* ; βιάομαι, *violo* ; ἐλάϊνος, *oleaginus* ; ἰάομαι, *sano* ; χᾰίϊος, *vetustus* ; δᾰίϊος, *peritus*. Quibus adde derivata a λαᾰς, *lapis* ; ut, λάϊνος, *lapideus*. At ἀάατος habet et antepenult. et penult. longam. Vide Homer. Ξ. 271. ᾰατος, *noxius* ; συναορᾰς, *conjunctus* : α in ἀεῖ, *semper*, communis est. Ἄϊδης, *Orcus* ; ἀρχᾰίϊος, *antiquus, stultus* ; γερασᾰίης, *qui vetulas abigit* ; δᾰίϊτης, *vi cogens* ; πραιᾰνω, *lenio*, et πραιᾰως, &c.

4. α ante γ sequentibus producitur : sic, σφραγίζω, *obsigno* ; ναυαγέω, *navem frango* ; νανάγιον, *navisfragium* ; ἰθαγενής, *natu legitimus* ; et ἐξδομαγέτης, *septimus duax* ; εὔαγόρεια, *fausta precatio* ; Θεθαγένης, *Thebis genitus* ; κραγέτης, *vociferator* ; νοθαγενής, *nothus*.

5. Ante δ, in ἀδηκᾰς, *moerore oppressus*, pro ἀηδηκᾰς, ab ἀηδέω ἀυθαδία, *arrogantia* ; et ἀυθαδής. ῥᾰίδιος, *facilis* ; ἀδολέσχης, *nugator* ; ἀδολεσχία· δᾰίδιον, *dimin. a δᾰίϊς*, et compos. ἱκετάδοκος, *supplicem*

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\* At brevis est apud Eurip. Hecub. 31. Haec omnia autem pendent a ratione ictus metrici. Vide Append.

admittens ; καραδοκέω, *expecto* ; καραγώ, *ad summum perduco* ; caeterisque a καρά.

6. Ante θ, in ῥάθυμος, *negligens* ; ἄθλιος, *miser*.

7. Ante ζ, in ἀκούσιος, *invitus* ; διάκονος, *minister* ; λακίω, pro ληκίω, *resono*, et suis ; φανακίζω, *decipio*, a φέναξ· et in numeralibus in οσιοι, ut διακόσιοι, *ducenti*, &c. ἄκων, *invitus* ; θακίω, *sedeo*, cum suis ; βλακικῶς, *socorditer*, a βλάξ, -ἄκος· οἰακοστρόφος, *gubernator* ; ὠξακιάω, *curis nimis confectus concido*.

8. Ante λ, in φαλαίγη, *balaena* ; ἰάλεμος, *naenia* ; ποάλεμος, *stultus* ; ἄλοσύγη, *stultitia* ; ἀναλώω, vel ἀναλίσκω, *consumo*, ejusque compositis et derivatis ; σκιμαλίζω, *digitum infamem (medium) ostendo*.

9. Ante μ, in ἄμητος, *messis* ; et ἀμητός, *tempus messis*, apud Homerum et Epicos : verum antepenultima ἀμάω, *meto*, *colligo*, corripitur, nisi quando ictum habet ; ἀσαλαμίνιος, *rei nauticae imperitus*.

10. Ante ν, in κράνιον, *cranium*, et compositis ; Τιτάνιος, *Titanius*, a Τιτάν· νεανίας, *juvenis*, et affinis ; εὐάνεμος, *serenus* ; εὐανοσία, *fortitudo* ; ἀγορανόμος, *Aedilis*, Acharn. 723 ; κατάνομαι, *absumor* ; κρεάνομος, *carnivorus* ; λυσσάνιος, *rabiosus* ; συνθρανόω, *confringo*.

11. Ante π, in δραπέτης, *fugitivus* ; ναπιῖα, *sinapi* ; Ἄναπος.

12. α ante ρ, in ἀράομαι, *precor*, apud Homerum est *longa*, apud Tragicos *brevis*. Sic etiam α in ἀρητής, *sacerdos*, aliisque ejusdem generis ; Καρίων, *nomen famuli* ; Λαρίσσα, *urbs Thessaliae* ; κάρραξος,

*carabus*, Angl. *a lobster*; ἀμάρακος, *amaracus*; μα-  
 ρόμαι, Theocr. Idyll. I. v. 29. φλυαρέω, *nuigor*;  
 ἄριστον, *prandium*; ἄριστᾶν, Aristoph. Nub. 415;  
 δαρεικὸς· θεάριον, *locus sacer Apollinis Pythii*.

13. Ante σ, in ἐπαράσιμος, *execrabilis*; εὐκρασία,  
*bonus corporis habitus*; κοράσιον, *puellula*; Κασάνδρα,  
*nomen mulieris*. Ἄσιδος, gen. ex Ἄσις, Aeschyl.  
 Pers. 275.

14. Ante τ, in ἄτερος, *alter*, et θάτερον pro τὸ ἕτε-  
 ρον, *alterum*; διδυμάτοκος, *enixa gemellos*; et in  
 compositis a λαῖας, *lapis*, ut λατομία, *lapidicina*, &c.

15. Ante φ, in σειράφορος, *equus extra jugum ha-  
 benam ferens*.

16. Ante χ, in τράχουρος, *species piscis*, a τραχὺς,  
 Ion. pro τρηχὺς, *asper*; ῥαχία, *littus scopulosum*;  
 ἀκράχολος, *ad iram proclivis*; ῥυάχετος, *colluvies*.

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## II. De i in Pro-antepenultimis, &c.

1. I producitur ante vocalem in ἴημι, apud Tra-  
 gicos; ἀνία, \* *tristitia*; χλιαίνω, *tepefacio*; ἰύζω, *cla-  
 mo*; at ἰῶγμὸς, antepenult. Eurip. Heracl. 127.  
 corripit; ἰωχμὸς, *persecutio hostis*; παλιώξις, *perse-  
 cutio*; Πίερος, *mons Thessaliae*. Item in Πιερία, Πιέ-  
 ριος, Πιερίδες, Πιέρως, Soph. Trach. 769. βραχίονος,

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\* Secunda in ἀνιαρὸς, ab Euripide et Aristophane corripitur;  
 Plut. 561. a Sophocle producitur, Antig. 316.



*brachii*; *ιατρὸς*, apud Aesch. Prom. Vinct. v. 386. *ἰασις*, Soph. Oedip. Tyr. 68. *ἰάομαι*. *Ἰάπετος*. *ἐφίεμαι*, Sophocl. Philoct. 770. ex ed. Brunck. *κιάθω*, *vado*; *Χιάζω*, *Chios imitor*. Item in *πιαίνω*, *pinguefacio*; *χίνεος*, *nivosus*; *Φθιώτης*, *Phthiota*; *ἐνθροῦσθαι*, *involvi*; *ἴεω*, et *ἴημι*,\* *mitto*.

2. In compositis ab *ἴος*, *venenum*; ut *ἰόξολος*, *venenosus*; *ιοχάισα*, *quae sagittis gaudet*.

Producitur etiam ante consonantes in quibusdam vocibus; sic,

3. Ante *ξ*, in *κλίξανος*, vel *κρίξανος*. *κίξωτὸς*, Aristoph. Vesp. 1056.

4. Ante *γ*, ferè semper producitur; sic in *ρίγῶω*, *rigeo*, et compositis.

5. Ante *δ*, in *πιδύω*, *resilio*; *Πιδύτης*. *πιδήμεις*. *δικαστηρίδιον*, *parvum forum judiciale*; *σφραγιδίον*, *sigillum*.

6. Ante *θ*, in *ἰθύω*, et *ἰθύω*, *dirigo*; saltem apud Homerum, Il. Ψ, 871; *Διθύραμξος*, *nomen Bacchi*; *ὄρνίθειος*, *ad aves pertinens*, caeterisque ab *ὄρνις*, *ἴθος*. *Τίθωνος*.

7. Ante *κ*, in *νικάω*, *vinco*, *νίκη*, et compositis; *φονίκεος*, *puniceus*; *μυξίκινος*, *nigricinus*; *Σικανία*, et *Σικελία*, *Sicilia insula*; *φρικάλεος*, et *φρικάδης*, *terribilis*.

8. Ante *λ*, in *ἰλῆος*, *lustrum*; *ἰλύεις*, *limosus*; *ἰλα-*

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\* *ἴεω* et *ἴημι* habent primam apud Homerum ferè semper correptam, apud Atticos productam, praesertim in compositis. Particippium *ἴεις* penultimam saepius corripit quam producit.

δον, *turmatim*; ἴλεως, *propitius*, Soph. Trach. 766. Electr. 1372. ἱλασμός, *propitiatio*; ὀμίλαδὸν, *turmatim*; ὀμίλέω, *conversor*, et ὀμίλος, *coetus*; καταπιλάω, *stercore contamino*; πιλέω, *cogo*; πιλίδιον, *pileolus*; σμίλευμα, *ramentum*; χιλεύω, *pasco*; χίλιοι, *mille*; χιλιάς, *numerus millenarius*; Ἴλιον, *Troja*; Ἰλιάς, *Ilias*, caeterisque affinis; Ἰλισσός, *nomen fluvii*; Σίληνος· Μίλητος.

9. Ante μ, in βριμάω, *frendeo*; βριμή, *violentia*; ἰμέρω, *desidero*, ejusque compositis et derivatis; μιμέομαι, *imitor*; μίμημα et μιμηλὸς· φιμώδης, *similis fiscellae*; δριμύλος, *acer*; βλιμάζω, *contrecto*; ἰμάτιον, *vestimentum*; πιμελή, *pinguedo*; et in compositis et derivatis a τιμή, *honor*, ut τίμιος, *honoratus*.

10. Ante ν verborum in -νέω, et in compositis: ut, κινέω, et κίνημι, *moveo*; item γίνομαι, *nascor, sum*; βινέω· γνώσκω, *cognosco*; καταγνέω, *deveho*; καταρνάω, *lima polio*; δίκησις, *circumvolutio*; et δινήεις· βολξίνη, *bulbi species*; πρινίδιον, *parva ilex*; ἔριζος, *figus sylvestris*; ἴνιον, *occiput*; ἀκροθίνια, *primitiae*; Ἰναχὸς· πινύσκω, *sapientem reddo*; σίνομαι, *noceo*; δελφίνιος· ἀγινέω, *duco*; Τρινακρία· ἀποτίνομαι.

11. Ante π, in λιπαρέω, *precor*, ejusque cognatis; λιπαρής, *sedulus*; at in λιπαρός, *pinguis*, corripitur: ῥιπίζω, *ventum excito*; διῖπετής, *e coelo devolans*; ἰπόω, *premo*; ἠρίπαπε, *increpuit*; Εὐρειπίδης· Ῥίπαιον.

12. Ante ρ, ferè semper producitur; ut, Σεμίραμις, &c.

13. Ante σ, in compositis et derivatis ab ἴσος,\* *similis*; κονίσσαλος, *pulvis in aëre volans*; μισαρός, *execrabilis*; μισέω, *odi*; Σίσυφος, *Sisyphus*; φθισήνωρ, *hominum perditor*; σισύμβρυον, *serpyllum*; Τισιφόνη· χαζίσσιος.

14. Ante τ, in ἰτέα, *salix*; σιτεύω, *nutrio*; Τίτυρος, *Tityrus*; Τριτωνίς, *Minerva*; φιτεύω, *produco*; φίτυμα, *productio*.

15. Ante φ, in διφάω, *inquirō*; διφήτωρ ἴφι, *fortiter*, et in compositis et derivatis; σιφωνίζω, *extrahō*.

16. Ante χ, in χίχωρα, et χιχώρεον, *cichorea*; ὀμιχέω, *mingo*; ταριχέω, *sale condio*, ejusque cognatis.

### III. De υ in Pro-antepenultimis, &c.

1. Υ est longum ante vocalem in Ἐνυάλιος, *Mars*; κυάνεος,† *caeruleus*, apud Homerum; μυελός, *medulla*; μύουρος, *mutilus cauda*; μυοδόχος, *recipiens mures*; πύελος, *vas balnei*; πνετή, *coagulum*; πλατυάζω, *diducto ore loquor*; ὑετός, *pluvia*; βξενθόομαι, *superbio*; μαξούομαι· τξύω vel τξύχω, *attero*, ejusque compositis.

2. Ante ε, in ἡμισυδέιον, *sudarium*, Arist. Plut. 729.

\* Ἴσος apud Tragicos et Comicos habet penultimam fere semper brevem.

† At υ in κυάνεος brevis est.



3. Ante  $\gamma$ , aliquando in obliquis  $\text{θυγάτηρ}$ , *filia* ; II. Φ. 504.  $\text{μυγαλέη}$ , *mus araneus* ;  $\text{θρυγανῶν}$ , *frico* ;  $\text{λυγαῖος}$ , *obscurus* ;  $\text{φρύκανον}$ , *sarmentum*.

4. Ante  $\delta$ , in compositis et derivatis a  $\text{κῶδος}$ , *gloria* : ut,  $\text{κυδάλιμος}$ , *gloriosus*, &c. ;  $\text{μυδαῖος}$ , *humidus* ; et  $\text{μυδαίνω}$ , *humecto* ;  $\text{Τυδεύς}$ .

5. Ante  $\theta$ , in  $\text{ἐρυθρίαῶν}$ , et  $\text{ἐρυθρίαῶν}$ , *erubescō* :  $\text{ἐρυθρός}$  habet penultimam longam apud Homerum ; brevem apud Atticos Poëtas. Vide Aristoph. Nub. 539. Av. 145.  $\text{ψιμύθιον}$ . In compositis a  $\text{μῦθος}$ , *verbum* : ut,  $\text{παραμυθέομαι}$ , *consolor*, &c.

6. Ante  $\kappa$ , in compositis ab  $\text{ἐρύκω}$ , *cohibeo* : ut,  $\text{ἐρυκακίω}$ , *impedio* ;  $\text{μυκάομαι}$ , *inugio*, ejusque compositis ;  $\text{φυκός}$ , *alga* ;  $\text{φυκίεις}$ , *algosus* ;  $\text{καρυκοποιῶ}$ , *suaviter condio* ;  $\text{κηρύκευμα}$ , *praeconium* ;  $\text{κηρυκέω}$ , *promulgo*, a  $\text{κήρυξ}$ , *-ῦκος*, *praeco*.

7. Ante  $\lambda$ , in  $\text{θύλακος}$ , *saccus* ;  $\text{κογχύλιον}$ , *conchylium* ;  $\text{Παμφυλία}$ , *Pamphylia* ;  $\text{σκύλομαι}$ , *σκυλεύω*,  $\text{συλλάω}$ , et  $\text{συλεύω}$ , *rario*, *spolio*, a  $\text{σκῦλον}$  vel  $\text{σῦλον}$ , *spolium* ;  $\text{ύλαῖος}$ , *sylvosus* ;  $\text{φύλοπις}$ , *rugna* ;  $\text{μυλιάω}$ , *dentibus strido*.

8. Ante  $\mu$ , in possessivis secundae : sic,  $\text{ὕμέτερος}$ , *vester* ; et compositis a  $\text{θυμός}$ , *animus* : ut,  $\text{θυμόομαι}$ , *irascor*, &c. ;  $\text{θυμιάω}$ , *suffio*, et  $\text{θυμιάμα}$  ;  $\text{κυμαίνω}$ , *turgeo*, a  $\text{κῶμα}$ , *fluctus* ;  $\text{κρυμός}$ , *frigus* ;  $\text{λυμαίνω}$ , *noceo* ;  $\text{μυμῶν}$ , *reprehendo* ;  $\text{πειπνυμένος}$ , *pru-dens*.

9. Ante  $\nu$ , in compositis ex  $\text{σὺν}$  vel  $\text{ξὺν}$  nunquam  $\nu$  producitur, ut vulgo fertur, nisi in prima pedis syllaba, et id tantum in Heroico Carmine.

10. Ante π, in λυπέομαι, *doleo* ; τρυπάω, *terebro*, et affinis ejus ; κυπόω, *evertō*.

11. Ante ρ, in γυρόω, *in gyrum verto* ; κυρόω, *ratum facio* ; φυράω, *misceo* ; κύριος, *dominus* ; μυριός, *infinitus* ; μύριοι, *decies mille* ; Μύρανα, *Muraena*, cum derivativis. Item in verbis in υρέω sic, πλημμυρέω, *affluo* ; at υ in πλημμύρις communis est : μύρομαι *lamentor*, Homer II. P. 441. ἀκύρωτος, *non firmatus* ; κινύρομαι, *voce querula lamentor* ; Πυραμύς· πύριμος, *triticeus* ; ὀδύρομαι, *lamentor* ; πλημμύρια, *aquarum affluxus* ; μαρτύρομαι, *testor* ; ὀλοφύρομαι.

12. Ante σ, υ plerumque producitur in prioribus syllabis : ut, φυσάω, *sufflo* ; et in quibusdam compositis a λύω, *solvo* : ut, λυσίπποιος, *liberator* ; λυσιμέλης, &c. χρύσιος, *aureus* ; ἀρρύσιαστος, *qui pignoris loco captus non est* ; Δαΐύσια, *primitiae frugum, Cerealia* ; τρυσιΐσιος, *vitam vexans* ; τρυσαῖνος· Μύσιος, *Mysius*.

13. Ante τ, in ἀτρυτώνη, *invicta* ; αὔτέω, *clamo* ; φυτάλιμος, *sator* ; φυτάλια, *arbustum* ; φυτάω, *gigno* ; at in φυτεύω υ brevis est : πυτιναῖος, *vimineus* ; τρυτάνη, *trutina*.

14. Ante φ, in εἰλυφάζω, *torqueo* ; τυφόομαι, *superbio* ; τυφομανής, *superbus*, et in aliis ejusdem generis.

15. Ante χ, in βεύχω, *dentibus strideo* ; βρυχάομαι, *rugio* ; σμύχω, *exuro*.

## II.

DE QUANTITATE ANCIPITUM IN PENULTIMIS  
SYLLABIS.

## I. De a in Penultimis.

1. A producitur ante vocalem in δαῆρ, *levir*; ἐάων, *bonorum*; ἀήρ, et compositis; κρᾶας, *caput*; λάιγξ, *lapillus*; Θαῖς, Λαῖς, Ναῖς, Πτολεμαῖς, Λυκάων, Μαχάων, Ποσειδάων, et in similibus; πρᾶϋς, *mitis*, cum suis. In λαός, *populus*, et derivatis: item in ναός, *templum*; ἄναες: ψαός, *probus*; παός, *affinis*.\*

2. In compositis ab ἄω, *spiro*: ut, ἀκρᾶής, *per summa flans*; ζαής, *valde spirans*; ἀΐδιος, *perpetuus*; Αἶς, *Pluto, Orcus*; πολυκαής, *aestuosus*.

3. In compositis a perf. pass. κερᾶω vel κεραννώω, *misceo*: ut, ἀκρατός, *merus*: item in iis quae veniunt ab αἶξ, ut, πολυαἶξ, *impetuosus*. Sic Homer. Il. A. 165. πολυαἶξος πολέμοιο.

4. In verbis in αω, quibus antecedit ε vel ρ: ut;

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\* A in αει communis est. Vide Eurip. Med. 456, et 458. At in compositis fere semper longa est; sic, Ἀἰθαλής, *semper florens*.



ἔάω, *sino*, cum suis ; περᾶω, *transeo*, ejusque compositis : item, κνικάω, *misceo* ; δεῖάω, *facio*, et compositis et derivatis.

5. In Aeolicis genitivis in αο et αων : ut, Αἰνεῖαο, *Aeneae* ; Αἰνεῖάων.

6. Quotiescunque Doricum α venit ex η : ut, ἀγάνωρ, pro ἀγήνωρ, *superbus*.

7. Α producitur ante γ in ἀαγής, *qui non potest frangi* ; ἔαγα, *fractus sum* ; ναυαγός, *naufragus* ; ξεναγός, *hospitum ductor* ; δαγός, *puellae simulacrum* ; φαγός, *fagus* ; δυσπραγής, *infelix* ; σφραγίς, *sigillum* ; ταγός, *dux* ; et ταγέω, &c. πέπραγα in ταγή, et compositis corripitur.

8. Ante δ, in ὀπαδός, *pedissequus* ; σπάδιξ, *termes* ; ᾄδω, *cano* ; at α in αείδω corripitur ; ἄδω, *satio* ; ἄδων, *luscinia*.

9. Ante θ, in ἄθλον, *certaminis praemium* ; et ἄθλος, *certamen*, eorumque compositis ; εὐγαθής, *laetus* ; πλάθω pro πειλάθω, *appropinquo*.

10. Ante κ, in ἄκων, pro ἀέκων, *invitus* ; κνάκων, *subflavus* ; δάκος, *sedes* ; λάκων τριανάς.

11. Ante λ, in καλός, *pulcher*, apud Homerum ; apud Atticos, penultima semper brevis est ; νεοθαλής, *nuper virens* ; θαλός, *fax* ; κόξαλος, *vasser*.

12. Ante μ, in θυμίαμα ἀκρόαμα, *auditus* ; θέαμα, *spectaculum* ; ἕραμα, *idem* ; et in similibus ab αω puro derivatis ; ἄμναμος, *nepos* ; δίταμος, *bipes*, Rhés. 215. ἐστίαμα, *epulum* ; ἐστίασις, *idem* ; θήραμα, *captura*, et in omnibus a θηρᾶω, *venor*, ductis ; ἵπποδάμων, *eques*.

13. Ante  $\nu$ , in *ἰζάνω*, *venio*, et compositis; *κίχάνω*, *capio*; *φθάνω*, *praevenio*, apud Homerum; apud Atticos Poëtas autem  $\alpha$  brevis est. Item dissyllabis in *ανος*: sic, *δανός*, *siccus*; *θρανός* et *θράμιον*, *sella*; *φανός*, *fax*; *τρανής*, *manifestus*; *κράνος*, *galea*, ejusque compositis; *δοξύκρανος*, *cuspidatus*; *ἐπίκρανον*, *quod super caput est*; *βούκρανος*, *caput bovis habens*; *νέανις*, *puella*; *φᾶσιᾶνος*, quod nonnulli interpretantur Angl. *a pheasant*. Vide Coll. Gr. Maj. tom. III. Aristoph. Nub. 109.  $\alpha$  in *ἑανός*, *subtilis*, semper apud Homerum producitur; at in *ἑανός*, *peplum*, semper corripitur: *ποιμάνω*, *pastor*, *dux*; *στρυγάνω*. Item in nominibus Gentilibus; sic, *Γερμανός*, &c.; item in *Ιουλιανός*, *Julianus*: excipe *Ωκεανός*. Producat  $\alpha$  in *Βιάνω*, *αιακή*, *gravis*, et compositis; *Βεστανίς*.

14. Ante  $\pi$ , in *Ἄναπος*, fluvii nomen; *Ἰάπυξ*, nomen venti; *Πρίαπος*, *Priapus*; *νάπυ*, *sinapi*.

15. Ante  $\rho$ , in *Ῥυμαρής*, *gratus*; *καρίς*, *squilla*; *βάρις*, *navigium*; in *ἄρα*, *preces*, prior vocalis communis est; *κατάρα*, *execratio*; *κατάρατος*, *execrandus*; *πάρατος*, *inutilis*; *τίαρα*, *tiara*. Et in masculinis in *ατος*, ut *λάτος*, *gratus*; at *φάτος*, *vestis*, a Tragicis plerumque corripitur: item *μῦσατος*, *execrabilis*; *φᾶλαρα*. Producitur autem  $\alpha$  in *φλύατος*, *futilis*, et suis; *ἀνιατος*, *molestus*; *νατος*, *liquidus*; *δαρόν*, *diu*; *ψατος*, *mobilis*; *εὔματις*, *calceamenti genus*; *σεισατος*, part. praet. med. verbi *σαίω*, *os diduco*.

16. Ante σ, in futuro primo activo ab αω et ρω,\* sic, κοπιῶσω, a κοπιῶω, *laboro*; ὀράσω, ab ὀράω, *video*; ἴασι, *eunt*; ἴασι, Ion. pro εἰσι· ἀκρόασις, *auditus*; πέ-  
ρασις, *transitus*. Item in participio femin. aoristi primi; sic, τύψασα, *quae verberavit*; item ἰν ἄσῃ, *satiarit*, apud Homerum; κρᾶσις, *mixtio*; Ἄσις, *Asia*; ἴασις, Soph. Oedip. Tyr. 68. ἴατος.

17. In dativis pluralibus, quorum penultima in dativo singul. longa est positione; ut, τύψασι, a τύψαντι.

18. Ante τ, in ἄτῃ, *damnum*; Ἀγυιάτης, cognomen Apollinis; ἀνατῆ, *sine damno*, et ἀνατὸς ἄτω, *laedo*; ἄατος, *innocuus*; ἀνίατος, *insanabilis*; ἀπλα-  
τος, *permagnus*; θεατὸς, et ὄρατὸς, *visibilis*, eorum-  
que compositis: δυσπέρατος, *inicius*, caeterisque in  
ατος: ut, ἄκρατος, *merus*; ἄρατος, *execrabilis*; δημιό-  
πρατα, *quae publicantur*; μελίκρατον, *aqua melle  
mixta*; ποινάτωρ, *vindex, ultor*; περατὸς, *vendendus*;  
προσπορπατὸς, *fibula annexus*; ἰατρὸς, *medicus*; κρα-  
τῆρ, *crater*; φρατῆρ, et φράτωρ, Ἀχάτης, Εὐφράτης,  
ἕκατι, *causa*. In Gentilibus in ατης quorum femi-  
nina exeunt in ατις, ut ὁ Σπαρτιάτης, *Spartanus*;  
Πισιάτης. Excipe Γαλαῖτης, Δαλμάτης, Σαρμάτης,  
Σαυρομάτης.

19. Ante χ, in τραχὺς, *asper*, cum compositis.

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\* Quaedam excipienda sunt: ut, ἰλάσω, ab ἰλάω· θαμάσω, a θαμάω· γιλάσω, a γιλάω· ἰλάσω, ab ἰλάω· κερᾶσω, a κερᾶω· πιτάσω, a πιτάω· κρεμάσω, a κρεμάω· σπάσω, a σπάω, &c.



II. *De i in Penultimis.*

1. I producitur ante vocalem in Ionicis femininis;\* ut, *ἀνίη, tristitia*. Item in *ἀνιάομαι, lugeo*, cum derivatis. Vide Hom. Odys. O. 334. Soph. Philoct. 906. et Doctiss. Maltbii Thes. Observ. c. xxv.

*σφύσδειν, ὡς ἀνιᾶθῆ, ἐπεὶ, &c.* Theocr. Idyl. XI. 71.  
*φίλοις ἀνιῶν.* Soph. Aj. 264.

*ὑπεροπλία, arrogantia.*

2. Penultima plerumque producitur, in *αἰκία, contumelia*; *κονία, pulvis*; *καλία, nidus*; *ὄρμια, linea*; *ἔνδιος, meridianus* apud Homer. *αἰθρία, sudum*, habet, ni fallor, penult. brevem. Vide Aristoph. Plut. 1129. at in Nub. 371. habet eandem longam; *ὑποδεξίη, apparatus quo quis decipitur*; *λίαν* habet penultimam apud Atticos communem. Vide Eurip. Med. 925. 589. ex edit. Porson.

3. In *ἰωγῆ, motacilla*; *κίων, columna*; *πίων, pinguis*, cum suis; *πρίων, serra*; *Θεῖον· Ἀμφίων· βραχίον, brachium*; *Ἰξίων· Ἴω, Io*; *ῤπερίων.*

4. In *φθίω, corrumpo*; *χρίω, ungo*; *πρίω, seco*; *κυλίω, volvo*; *ἐξαλίω,volvendo ejicio*; *ἐξιδίω, exudo*; *χλίω, deliciis frango*; *ξυνίημι, intelligo*; *τίνω, solvo*, apud Atticos ferè semper brevis; at *τίσω*, ubique producitur.

5. In dissyllabis in *ιος*: ut, *κρίος, aries*; *ἰός, venenum, sagitta*, cum suis: sed *ἴος, unus*, corripitur.

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\* Vide "Dissertation on the Versification of Homer," Part 2.

6. Ante ε, in ἀκριεῆς, *accuratus*, aliisque ejusdem generis; ἴεις, *avis quaedam*; στίεη, *pruina*; ἐρυσίεη, *rubigo*; θλίεω, *premo*; τρέεω, *tero*, ejusque compositis. Excipe quae ab aoristo secundo derivantur; ut, διατρεῖεῖν τρέεων habet penult. brevem apud Eurip. Med. 684.; τρέεοιεν antepenult. longam, Hecub. 1124.

7. Ante γ, in πνίγος, *suffocatio*; et πνίγω, *suffoco*, eorundem compositis et derivatis; ῥίγος, *rigor*; σιγή,\* *silentium*, cum suis; ἔρριγα, *rigui*; κέκρηγα, *stridi*.

8. Ante δ, in κνίδη, *urtica*; πίδαξ, *fons*; χελιδών, *hirundo*; χλιδή, *mollities*; Σίδων Ἴδος, *sudor*; Ἐρμίδιον, *Mercuriolus*; Ἴδα Δίδω, *Dido*; σίδη, *malus punica*.

9. Ante θ, in βεῖθω, *gravis sum*, et derivatis; ἔριθος, *messor*; ἰθός, *rectus*; ἰθύνω, *dirigo*; κριθή, *hordeum*; ἔριθος, *orifex*; Σιθῶν, *mons Thraciae*; ἀγλιθες, *alliorum capita*, Acharn. 765.

10. Ante κ in κίκυς, *vis*, et compositis; νίκη, *victoria*, suisque; φοινίκη φρίκη, *horror*; Κάϊκος, *nomen fluvii*; Γράνικος, *fluvii nomen*; μικρός, *Soph. Trach. 363. σμικρός, Electr. 443.*

11. Ante λ, in ἀργίλος, *viscus*; ἰλός, *limus*; νεογιλός, et νεογίλης, *recens natus*; ἴλεος, *latibulum*; ὄμιλος, *multitudo*, ejusque derivatis et compositis; πέδιλος, *calceus*; σμίλαξ, *taxus*; σπῖλος, *macula*; ψίλος, *tenu-*

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\* Jubet Doct. Maltby tirones advertere differentiam accentus et significationis inter tres voces, σιγῆ, *tacet*; σιγά, *tace*; σιγᾶ, *tacite*.

*is*; χιλὸς, *pabulum*, et compositis; στρόβιλος, *vortex*; μαγίλη, *pulvis carbonum*; μυστίλη, *cochlear*.

12. Ante μ, in βερίμη, *vis*; Βερίμω, *Hecate*; ἰφθίμος, *fortis*; κλίμαξ, *scala*; λιμὸς, *fames*, cum compositis, ut, βουλιμιάω, &c.; μῆμος, *imitator*; σιμὸς, *simus*; φιμὸς, *capistrum*; τιμὴ, *honor*, ejusque compositis; Οξείμω, nomen Proserpinae.

13. Ante ν, in γύρινος, *ranarum species*; ἔριδος, *figus sylvestris*; θαρινὸς, *densus*; τριναξ· θριδακίνη, *lactuca sylvestris*; ἄξινη, *securis*; κλίνη, *lectus*; ῥινὸς, *pellis*; ῥίνη, *lima*; χοιρίαι, *conchae marinae*; χαλινὸς, *frenum*, et compositis; ὄπωρινὸς, saltem apud Homerum; Ἀγίνα, nomen insulae; Καμαρίνα· καμίνος, *for-nax*; Καρινὼ· σέλινον, *arrium*; Αργυροδίνης, *liquidus habens vortices*; et plerisque in ινος, ινη, et ινον: ut, ἔνδινα, *viscera*; ὑσμίνη, *pugna*; δωτήνη, *munus*. Quibus adde κρίνω, *judico*; \* κλίνω, *flecto*, cum suis; πίνω, *bibō*; at ἐπιον, aor. 2. habet *i* correptum: ὀρίνω, *commoveo*; σίνω, *laedo*, cum suis; τίνω semper primam apud Atticos Poëtas corripit. Vide Eurip. Orest. v. 524. Aeschyl. Prom. 112. primam futuri semper producit; ὠδίνω, *parturio*; φθίνω, † apud Homerum; Μινῶς.

14. Ante π, in γριπεὺς, *piscator*; Εὔριπος, *Euripus*; ῥίπη, *impetus venti*, et ῥίπισμα, *ventilatio*, &c.; ἐνίπω, *cavillor*; ἐπιπή· κνιπὸς, *avarus*; ῥίπις, *follis*;

\* Derivata a perf. pass. corripunt penult. ut, κρέμα, κρέσις, κρέτις, &c. Idem dicendum de deriv. a perf. pass. κλίνω, ut κλίμα, &c. Sed *i* est longa in κλίνη, κλίσις, κλίσιος, κλίσιος.

† Φθίνω, φθάνω, et similia quaedam apud Atticos corripuntur.



σκήπων, *scipio*, et compositis; ἴπος, *onus impositum*;  
 Ἐπιπέδης· παρθενοπίπης.

15. Ante ρ, in Ἴρους, *Irus*; et in ἱερός, *sacer*;  
 ἱξήξ, *accipiter*; Νιριδής· Ἴρις, *Iris*.

16. Ante σ, in Αγγλίσης· Βρισεύς· ἐξάλισας, *evolvens*;  
 ἴσος, apud Homerum: apud Atticos fere  
 semper corripitur.

17. Ante τ, in ἀκόνιτον, *aconitum*; κλιτὸς, *descensus montis*;  
 λιτὸς, *simplex*; ἄτιτος, *inhonoratus*;  
 σῖτος, *frumentum*, cum compositis; ἀμήνιτος, *ira vacuus*;  
 Τιτάν· Τερίτων· Τίφους· ἀδήριτος, *sine contentione*;  
 φίτους, *pater*, et derivata, ut, φιλύω. Et in  
 nominibus in ιτη, ιτης, et ιτις· ut, Αφροδίτη, *Venus*;  
 Αμφιτερίτη, *mare*; πολίτης, *civis*; ὀπλίτης, *miles gra-  
 vis armaturae*. Excipe κρίτης, *judeus*, et derivata a  
 perfecto passivo, penultimam brevem recipiente.

18. Ante φ, in γριφος, *rete*; Σέριφος, *insula*; ἴφι,  
*fortiter*, cum derivatis et compositis; στῖφος, *turma*;  
 σίφων, *canalis*; διφώω, *quaero*, Hom. II. II. 747.  
 νίφω, *ningo*; at ι in νιφῶς brevis est.

19. Ante χ, in ἰχρὸς, *ichor, sanies*; τερήχος, *sal-  
 samentum piscium*.

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### III. De υ in Penultimis.

1. Υ̅ producitur ante vocalem in Ἐνυῶ, *Bellona*;  
 Θύας, *femina sacerdos Bacchi*; μύω, *oculos claudio*;  
 δακρύω, *lachrymas fundo*; caeterisque in υω quam-

plurimis: βρύω, apud Tragicos habet penultimam brevem. Excipe etiam άνύω, δεικνύω, κλύω, et omnia fere in ύω, quae habent υμι praesentis; Excipiuntur δαινύω, δύω, φύω· άρύω· άφύω· κωλύω apud Trag. producit; apud Comicos saepe corripitur; ύω, Aristoph. Nub. 370, υ producit; μών, *musculus*; μώνψ, *scarabaeus*; άύω, *clamo*; ιγνύη, *poples*; πύος, *colostrum*; φλυεύς· μεθύω, Il. P. 390; Aristoph. Plut. 1048; έλκύω, *traho*; έξαφύω, *exhaurio*; έρύω, *traho*; άλύω, quater apud Homerum corripitur; θύω nonnunquam corripitur; λύω interdum etiam υ correptum habet apud Ionicos scriptores. Sic Homer. Il. Ψ. 7. Μή δήπω ύπ' όχρεσφι λυώμεθα μώνυχας ίππους. Vide etiam v. 27. Derivata a perf. pass. habent υ brevem, ut, λύσις, λύτος. Caetera, ut, λύμα, λύτωρ, λύτης, habet υ productum vi, ut opinor, ictus metrici.

Ante consonantes producit; scilicet,

2. Ante ε, in ύεός, pro κυφός, *incurtus*; ήμισύ-  
ειον, Aristoph. Plut. 729.

3. Ante γ, in άμαρυγή, *splendor*; ιύγή, *strepitus*; όλολυγή, *ejulatus*; πυγή, *nates*; τρυγών, *turtur*; ύγρός, apud Aristoph. Nub. 335. Vesp. 676. Apud Eurip. Phoeniss. 1678. corripitur; καταφρύγω, *valde torrefacio*.

4. Ante δ, in "Αξυδος, *urbis nomen*; Λυδός, et affinis; βοτρυδόν, *racematim*; έξικυδής, *admodum gloriosus*, caeterisque compositis ex κύδος, *gloria*; Τυδεύς, *nomen viri*.

5. Ante θ, in βυθός, *profundum*; μυθος, *fabula*, et

compositis; ἄμυθος, *fabularum expers*; ξύθος, *cerevisia*; πύθω, *putrefacio*; πυθῶ, *putredo*; Πύθων, *Pytho*, et derivata.

6. Ante *z*, in βρέκος, *stridens*; βρέκω, *deglutio*; βρέχω, *fremo*, ejusque compositis; καρύκη, *esculentum*; μέμυκα, perf. act. a μύω· μύκημα, *mugitus*; ἐρίμυκος· συκῆ, *figus arbor*, cum suis; σῦκον, *fructus figus*; φυκίς, *piscis quidam*; φῦκος, *alga, fucus*; ἐρύκω, *cohibeo*, et κατερυκάκω· πέφυκα, *natus sum*.

7. Ante *l*, in ἄσυλον, *asylum*; φυλή, et φυλον, *tribus*; πάμφυλος, *ex omni genere mixtus*; ὕλη, *sylva*; χυλός, *succus*; σφονδύλη· Αἴγυλια· Ἄζυλος, *nomen viri*; κένδυλα, *instrumentum nauticum*; σκυλλον, et σύλον, *spolium*, cum suis; στύλος, *columna*, cum suis; ἱερόσυλος, *sacrilegus*.

8. Ante *μ*, in θυμός, *animus*, cum compositis; at in θύμος, *thymus, cepa agrestis*, corripitur. Aristoph. Plut. ἀμύμων, *inculpatus*; ἀτρώμων, *indomitus*; Αἰσύμη, *urbis nomen*. Quibus adde verbalia in υμα· ut, θῦμα, *victima*, a θύω, *sacrifico*; ἴδρυμα, *ara*; ῥύμη, *impetus*; διζυμός, *duos temones habens*; μήνυμα, et μήνυσις, *indicatio*; κῦμα, *fluctus*, cum compositis; δρύμος, *quercetum*; ἄρτυμα, *condimentum*; λῦμα, *sordes*; ἔλυμα, *buris*; κρυμός, *frigus*; φίτυμα, *planta*; ἐγκύμων, *praegnans*; καπάδρυμα, *laceratio*; ψυμός, *succus*; ζύμη, *fermentum*; λύμη, *lues*; item ζυμός; κάπτυμα, *solea*. Praeterea in verbis in υμι\* ut, ζεύγνυμι, *conjungo*. Etiamque in casi-

\* At in voce media et passiva penultima corripitur.



bus obliquis et numero plurali pronominis σὺ· ut, ὕμεις, ὕμῶν; ὕμῖν, ὕμῶς.

9. Ante ν, in τύνη, Dorice pro σὺ. Δίκτυνα, *Diana*. Adde pleraque verba in ονω; ut, εὐθύνω, *dirigo*; ὀπρύνω, *excito*, et compositis; πλύνω, *lavo*: sed eadem verba in έω, ut, πλυνέω, antepenultimam brevem habent; εὐθύνος, *culpatus*; κίνδυνος, *periculum*; ἀμόυνα, *injuriae propulsatio*; ἰθύνω, *dirigo*; κορύνη, *clava*; ὄγκυκος, *nomen piscis*; μυνή, *praetextus*; αἰσχύνη, *pudor*; αἰσχύνω, *pudefacio*; Βιθυνὸν· τορύνη, *tudicula*; χελύνη, *labrum*.

10. Ante π, in λύπη, *tristitia*, et compositis; τανύπους, *longos pedes habens*; γῦπιες, *vultures*.

11. Ante ρ, in ἄγκυρα, *anchora*; γέφυρα, *pons*; κινύρη, *cithara*; κῦρος, *dominatio*; κέρειος· λάφυρα, *praeda*; ὄλυρα, *species leguminis*; ὀνόγυρος, *species herbae*; πάπυρος, *papyrus*; πίτυρον, *furfur*; λέπυρον, *putamen ονι*; πλημμυρίς, *maris aestus*; πυρὸς, *triticum*; σύριγξ, *fistula*; et σερβίξω, ut in Prometh. Vinct. 126. ὑποσερβίξει. Κερκύρα, *insula Corcyra*; κολλύρα, *frustulum panis*; σφύρα, *mallus*; τυρὸς, *caseus*; κολλύρα, *panis tortus*; γυρὸς, *curvus*. Etiamque omnibus nominibus in υρος, quae antepenultimam, sive natura seu positione producant: ut, διζυρὸς, *aerumnosus*; ἰσχυρὸς, *validus*. Et in omnibus verbis in υρω· ut, φύρω, et φυράω, *misceo*; σύρω, *traho*; ἀθύρω, *ludo*; κύρω, *incido*; μύρω, &c.; χειριφύρης, *manibus subactus*; ῥυσὸς, *rugosus*.

12. Ante σ fere semper producantur: ut, Δίονυσος, *Bacchus*. Verbalibus in υσις exceptis: ut, λί-

σεις, solutio, a κέλῤσαι· Χρυσός, *aurum*, ejusque compositis.

13. Ante τ producitur in derivatis in υτης, υτης, et υτις· ut, μῆνυτής, et μῆνυτήρ, *index*; πρῆσῤύτης, *senex*, et πρῆσῤῥτις, *anus* : etiamque in ἀδάκρυτος, *sine lachrymis*. Et plerisque in υτος· sic, ἀνίδυτος, *non fluxus*; ἀϋτή, *clamor*; βουλυτός, *tempus boves a jugo solvendi*; Κωκυτός, *Cocytus*, ceterisque a κωκῶ, *ploro*; λύτωρ, *solutor*, et ῥύτωρ, *idem* : at in λυτήριος, υ brevis est ; ῥύτωρ, *tractor*, ceterique a ῥύω, *traho*. ῥύτη, *ruta*; ῥυτός, *tractus*; σκῦτος, *corium*; σκυτεὺς, *coriarius*; βρῦτον, *vinum hordeaceum*; γωρῦτός, *pharetra*.

14. Ante φ, in κέλυφος, *putamen*; κυφός, *incurvus*; κύφων, *collare*; στύφω, *adstringo*; τύφω, *uro*; στῦφος, *stupa*; τῦφος, *fumus, fastus*; σύφαρ, *exuvium anguis*.

15. Ante χ in ψυχή, *vita*; ἔμψυχος, *vitalis*; at παραψυχή habet penultimam correptam, utpote ab aoristo secundo deductum. Vide Eurip. Orest. 62. τοιχωρῦχος, *aries*; τυμνωρῦχος, *sacrilegus*. Et in omnibus verbis in ὑχω· ut, τρύχω, *tero*; βρῦχω, *strideo*, eorumque compositis. At υ in βρῦχιος, *fremens*, est brevis. Vide Aeschyl. Prom. 1081. καταψύχω, *refrigero*; ψύχος, *frigus*.

## III.

DE QUANTITATE ANCIPIUM VOCALIUM IN ULTIMIS  
SYLLABIS.I. *De Ancipite a.*

A in fine plerumque corripitur, ut *τράπεζα, μοῖρα, ἰππότα*, &c.

*Exceptiones.*

1. Nomina in *δα* et *θα*: ut, *Δήδα, Σιμαίθα*, &c. praeter *ἡλιθά*.

— in *ρα* plurumque, neque diphthongo neque *υ* praecedente; ut, *πήρα, ἡμετέρα*. Longis etiam jungit *φαιδρα, λαύρα, σάυρα, αὔρα, κάρα, αἶθρα, πλεύρα, πέρα*, &c.

2. Nomina in *εα* a verbis in *εύω*; ut, *προφητεία, vaticinatio; βασιλεία, regnum; at a in βασιλεία, regina*, brevis est.

3. — in *ια*; ut, *φιλία*. Excipe adject. *δία, μῖα, πότνια*, et dissyllaba in *αια*. A purum quibusdam vocibus longum est: ut, *Αθηνάα, Δέα, νέα, σεληνάα*. Praeter verbalia in *τρια* et quae ab adjectivis in *ης*, manent; ut, *ψαλτριά, ἀληθειά*, &c. Dissyllaba in *εα* et *οια*, ultimam pariter ac penultimam producant.



4. Polysyllaba in *αια*; ut, *κεφαλαία, δικαία, &c.* Generalem regulam de hyperdissyllabis statuit Doctiss. Maltby. Thes. xxvii. scil. “Si penultima sit natura longa, ultima brevis est, et vice versa.”

5. Vocativus nominum in *ας* primae declinationis, ut, *ᾶ Αινέα*; et vocativus poëticus tertiae, ut *Πολυδάμα*.

6. Articulus foemin. dualis primae declinationis, ut *τὰ μούσα*.

7. Nominativus, accusativus, et vocativus dualis masculinorum primae declinationis, ut, *ξυνθιασάτα τοῦ ληρεῖν*, Aristoph. Plut. 508.

8. Doricum *α* genitivi, ut, *βορέα*, pro *βορέου*.

9. Attici accusativum nominum in *εος* plerumque producunt, ut, *Ατρέα, Θησέα*. Vide Coll. Gr. Maj. vol. III. p. II, p. 346.

## 2. *Αν in fine.*

Finite in *αν* plerumque corripuntur; ut, *τράπεζαν, ἔτυψαν, μέλαν, &c.*

### *Exceptiones.*

1. Accusativus primae declinationis, ex nominativo producto; ut, *Αινειάν, φιλίαν*.

2. Πάν, nisi in compositis; item adverbia, ut, *ἄγαν, λίαν, πέραν, &c.*

3. Nomina masculina in *αν*; ut *Τιτάν*.

## 3. *Ας in fine.*

Finite in *ας* corripuntur; ut, *μάκαρ, νέκταρ, &c.*

Excipe monosyllaba in *αρ*· ut, *Κὰρ*, gentile nomen, *ψὰρ*, dempto *γὰρ*.

#### 4. *As in fine.*

*As* in fine corripitur; ut, *κέρας*, *ἀρκὰς*, *τύπτοντας*· et Doricus accusativus pluralis primae declinationis, ut, *αὐτᾶς*. Vide Theocrit. Idyll. III. vv. 2, 3.

#### *Exceptiones.*

1. Omnes casus primae declinationis; ut, *Αἰνείας*, *τῆς φιλίας*, *μούσας*· quibus adde *τὰς* articuli.

2. Omnia in *ας* quae genitivum in *άντος* habent; ut, *Αἴας*, *τύψας*, *ποιήσας*; quibus adde *τάλας*, *ἀπας*·\* Quia istis nominativus olim erat in *ανς* vel *αντς*.

3. Accusativus plural. pronominum; ut, *ἡμᾶς*, *ὕμᾶς*, *σφᾶς*, quibus adde *κράς*.

## II. *De Ancipite* ι.

I in fine plerumque corripitur; ut, *μέλι*, *Αἴαντι*, *τύππουσι*, *νῶι*, *ὄτι*, &c.

Excipe nomina literarum, ut, *πῖ*, *ξῖ*, et syllabam *κρῖ*; quibus adde paragogen pronominum et adverbiorum, ut, *οὔτοσι*, *δευρῖ*, *ὀδῖ*. At *ἐνὶ* et *οὐχὶ* habent ι correptum.

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\* Nisi Doricum sit, ubi ultima brevis est. Vide Theocr. Idyll. II. 4.

Paragoge *ι* adverbiorum saepius corripitur, Aesch. Prometh. Vinct. v. 216. *νεωστῖ*.

*οὔτωσὶ καὶ*, Aristoph. *Plut.* 591.

*καὶ* *δέμις* *ἔστιν* *νοῦ* *γ'* *ἤδη*.

Aristoph. *Nub.* 295, 371.

### 1. *Ιν in fine.*

*ιν* plerumque corripitur; ut, *νῖν*, *σφῖν*, *ἡμῖν*, *πάλιν*, *πόλιν*, *πρῖν*.\*

Hinc tamen excipe *ἡμῖν* et *ὑμῖν* cum circumflexo; *τῖν* Dorice, pro *σοῖ*; *δελφῖν*, *ἀκτῖν*, *ρῖν*, *κόνιν*, *ὄφιν*, *ἴκτιν*. *ἴν* sive *ἴς*, *vis*, *fibra*.

### 2. *Ις in fine.*

*ις* plerumque corripitur; ut, *Πάρις*, *πόλις*, *δῖς*, *τίς*.

Excipe nomina monosyllabica, et quae duas terminationes nominativi habent; ut, *κῖς*, *λίς*, *ἀκτῖς*, *δελφῖς*. Quibus adde nomina in *ις* quae penult. genitivi producunt; ut, *ὄξυς*, *κνημῖς*, *κρηπίς*, *νησίς*, *insula parva*; *σφραγῖς* et polysyllaba in *ις*, duabus brevibus praecedentibus, ut *ῥαζωνῖς*, &c.

## III. *De Ancipite υ.*

*υ* finale corripitur; ut, *σὺ*, *δάκρυ*, *ἄστυ*, &c.

Excipe tertiam imperfecti et aoristi secundi

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\* Nusquam commune est, ut saepe fertur.



verborum in  $\mu\iota$ ; ut, ἔφου, ἔδου, &c. ζεύγνῦ, tantum cum ictus metricus in ultimam cadit. Vide Aristoph. Plut. 895. Nomina literarum, &c. ut, μῦ, γῆ, et ἀντικεῦ.

### 1. Υν in fine.

υν plerumque corripitur; ut, ζευγνὺν, νὺν, igitur, βαρὺν, &c.

Excipe nomina quae duas terminationes habent; ut, φόρκυν, et φόρκυς. et accusativum ab υς longa; ut, ὄφρῦν, μῦν, ἰσχὺν. quibus adde primam singul. indicat. aoristi secundi verborum in  $\mu\iota$ ; ut, ἐδείκνυν, ἔφυν, &c.

### 2. Υε in fine.

υε finale producitur; ut, πῦε, ignis.

### 3. Υς in fine.

Finita in υς corripitur; ut, πῆχυς, βαρὺς, ὄξυς, &c.

1. Excipe oxytona et circumflexa quae ος purum genitivi habent; ut, πληθὺς, ὄφρῦς. et quibus sunt duae terminationes; ut, φόρκυς, &c. κλιτὺς, autem habet ultimam brevem. Sic Eurip. Hippol. 228. κλιτὺς, ὅθεν σοι πῶμα γένοιτ' ἄν. Soph. Antig. 1144. Sic etiam πληθὺς, apud Apollon. Rhod. I. 239. πληθὺς ἐπερχομένων.

2. Excipe etiam monosyllaba; ut, μῦς, σῦς, et terminationes verborum in  $\mu\iota$ ; ut, ἐδείκνυς, ζευγνὺς, &c.

## II.

## DE INCREMENTIS ANCIPIUM.

1. *Incrementa in α.*

Incrementa in α plerumque brevia sunt; ut, *σῶμα -ἄτος, κρέας, νέκταρ, μέλαν, &c.*

Excipe nomina masculina in *αν*; ut, *Τιτᾶν -ᾶνος*. Πᾶν, -ᾶνος· item Aeolicum genitivum; ut, *Αινείᾱο, Μουσαῶν.*

His adde *κράς, κρῦτος, ψᾶρ, δῶραξ, ἴεραξ, κόρδαξ, νέαξ, ῥάξ, φαίαξ, φέναξ.*

Omnia in *αξ* puro producuntur, ut *οἶαξ, -ᾶκος, ῥύαξ, &c.*

2. *Incrementa in ι.*

ι incrementum plerumque breve est; ut, *ἔρις, ἔριδος, μέλι, &c.*

1. Excipe nomina duarum terminationum; ut, *δέλφεις, -ῖνος, ἄκτις*. Item monosyllaba; ut, *δῖν, δῖνος, δριψ*; praeter *Δῖς, δριξ, στιξ, et τῖς*.

2. Quaedam in *ις, -ιδος, et -ιθος*, pleraque in *ιξ, -ιγος, et -ικος*; ut, *κνημῖς, -ῖδος; ἄψῖς, -ῖδος; κρηπίς, -ῖδος; σφραγῖς, -ῖδος; βαλιῖς, -ῖδος; ὄρνις, -ῖθος; μαστιξ, -ῖγος; φοίνιξ, -ῖκος; τέπτιξ, -ῖγος, et omnia quae duas priores syllabas breviant; ut, ῥαφανῖς, -ῖθος.*

3. *Incrementa in υ.*

Crementa in υ plerumque corripuntur; ut, μῦς, μῦος, γόνυ, πῦρ, &c.

Excipe ea quae duas terminationes habent; ut, φόρκυς, et φόρκυν, -ῦνος; quibus adde κήρυξ, -ῦκος; δαγύς, -ῦθος; φεῦξ -ῦγος; γύψ, -ῦπος; δοιδύξ, -ῦκος; κωμύς, -ῦθος, *laurus*, &c.

Diminutiva in ἰδιον vel ὑδιον, quae formantur a dativo, quorum ultima syllaba sit pura, producuntur: ut, ab ἱματίῳ, vel potius ab antiquo dativo ἱματίοι, rejecta praepositiva vocali, ἱματιῖδιον; ἀργυρίῳ, vel ἀργυρίοι, ἀργυριῖδιον. Caetera autem quae veniunt a dativo, quorum ultima non est pura, corripuntur: ut, a γνωμῇ, -ῆ, vel potius γνωμεῖ, γνωμιῖδιον; ἀδελφός, ἀδελφοί, ἀδελφιῖδιον. Pari modo quo a tibia, d. tibiai, d. tibiā, d. tibicen, et a tuba, d. tubai, d. tubicen.

## III.

## DE PENULTIMA VERBORUM.

Ancipites ante σι sunt longae; ut, τετύφᾱσι, δεικνῦσι.

Ancipites futuri primi a verbis in ζω praesentis sunt breves; ut, θαυμάζω, θαυμάσω; νομίζω, -ῖσω; κλύζω, -ῦσω. Sed ab αω praesentis post vocalem,



vel a ῥάω, sunt longae; ut, θεάω, θεᾶσω; δεῶω, δεᾶσω. Quibus adde ισω et υσω a verbis puris; ut, τίω, τῖσω; ισχύω, ισχυῶσω.\*

*Composita et derivata* fere semper eandem quam primitiva quantitatem adsciscunt; ut, τίμη, honor; ἀτίμος, inhonoratus; κερῖνω, ἐκερῖνον.

A privativum breve est, ut ἀτίμος: Epici autem in vocibus plusquam trisyllabis, omnes vocales breves habentibus, producant; ut, ἀθάνατος.

Αρι, ἐρι, βρι, δυς, ζα, in compositione corripuntur; ut, ζᾶθεος.

#### IV.

##### DE POSITIONE.

1. Brevis vel anceps vocalis ante duas consonantes vel duplicem semper producitur; ut, στεμματα ἔχων. Homer. ἀζηχῆς ὀδύνη. Id. ὅς τέ με. Id.

2. In Heroico carmine brevis vel anceps vocalis ante mutam et liquidam plerumque producitur; † ut,

ὡς ὁ πρόσθ' ἵππων καὶ δῖφρου κείτο τανυσθεῖς, Hom.

\* Quaedam in υω penultimam fut. primi corripunt. Vide p. 16.

† Nonnulli ferunt vocalem brevem inveniri correptam ante πτ et σκ, scil. in Αἰγυπτίας. II. I. 382. et Σκαμάνθριον, Z, 402. Verum prior rectius trisyllabica vox habenda est, et posterior

3. Brevis ante duas vel duplicem liquidam ferè semper producitur; ut,

ὅς πολλὰ δὴ καὶ τῶνδε γενναίῳ πατρὶ.

*Eurip. Heracl.*

4. In Tragicis vocalis initio vel in media vocis saepius brevis est ante mutam et liquidam;\* ut,

αὐτός δ' ὄπλισμα τοῦπιδαύρειον λαβῶν.

*Eurip. Suppl. 724.*

τί χρῆμα δρῶντα; ποῖον ἄνδρα καὶ λέγεις;

*Soph. Oedip. Tyr. 1130.*

καὶ μὲν ἡμᾶς ἤδη ξυμμετρούμενον χρόνον. *Id. 73.*

5. Tragicì aliquando vocalem ante *μν* corripunt; sic,

δίδως ἐλέσθαι δύγατρεῖ μνηστήρων ἕνα.

*Eurip. Iph. Aul.*

6. Vocalis brevis, pedem claudens, ante *ρ* in vocis sequentis initio, apud Poëtas scenicos producitur; ut,

antiquitus videtur fuisse *Καμάνδριον*. Ante *πρ*, in *προσηύδα*, semper corripitur:

Καὶ μιν φωνήσας ἔπεια πτερόεντᾶ προσηύδα. *Il. A. 201.*

\* Rarius vocalis brevis ante mutam et liquidam in verbo composito producitur, si in ipsam juncturam cadit: rarius etiam augmentum post praepositionem eodem modo positum producitur; rarissime ubi praepositio verbo jungitur. Vide Porsoni Not. ad v. 64. *Eurip. Orest.*

Σεμναὶ γὰρ· εὐπαίδευτα δ' ἀποτρέπει λέγειν. *Eur. Orest. 404.*

Vide autem Append. ad Partem II.

σὺ δ' οὐκ ἀνάξει; χρεῖν σ' ἐπὶ ῥητοῖς ἄρα.

Eurip. Suppl. 461.

τοῦτ' ἔστιν ἤδη τοῦδε γον εἰς ἐμῆ ῥέπον.

Soph. Oedip. Tyr. 847.

ὄψει κατὰ δὴλα τοῦ προσώπου τᾶ ῥάχη.

Aristoph. Plut. 1065.

Vide Antig. 318. Aristoph. Plut. 51.

Hoc efficitur vi scil. ictus metrici,\* qui in ultimam Iambici pedis semper cadit. Verum si vocalis ante ῥ inceptivum ictum non recipit, semper brevis est. Sic, Aeschyl. Prometh. v. 737.

χρεῖμπτοῦσα ῥαχίαισιν.

τὸν μητρὸς, αὐδῶν ἀνοσί οὐδ' ῥητά μοι.

Soph. Oedip. Tyr. 1289, vide et 72.

Vide quae de hac re disserui in Coll. Gr. Maj. vol. III. Annotat. in Aristoph. Nub. 343.

7. Sequentes regulas de mutis et liquidis statuendas esse judico.†

1. In omnibus compositis, brevis vocalis, primam compositae vocis partem claudens, ante mutam et liquidam, exceptis βλ, γλ, γμ, γν, δμ, δν,

\* Vide Append. ad Part. II.

† Has regulas ad Iambicos, Trochaicos et Anapaesticos omnium Poëtarum Scenicorum referendas judico, atque ostendere optime Grammaticos et antiquos Poëtarum Editores v finale quam plurimis exemplis omisisse. Vide Person. ad Eurip. Med. 76, et Elmsl. annott. in locum.



suum tempus retinet, nisi secunda Iambici pedis syllaba sit, ubi vi ictus metrici producitur.

2. In omni simplici voce, brevis vocalis ante mutam et liquidam, iisdem supra memoratis exceptis, nusquam producitur, si prima pedis syllaba sit.

3. Brevis vocalis ante simplicem consonantem vel media in voce, vel ab altera incipientem, aliquando vi ictus metrici producitur.\*

9. Comparativa in *ων* desinentia Atticè penultimam producunt: Ionicè et Doricè corripunt; ut,

δεξιότητος καὶ νοουθεσίας ὅτι βελτίους τε ποιοῦμεν.

Aristoph. Ran. 1009.

ξὺν ἀνδράσιν κάλλιον ἢ κενῆς κρατεῖν.

Soph. Oed. Tyr. 55.

καὶ πολὺ καλλίονες καὶ μείζονες εἰσορᾶσθαι.

Hom. Odyss. K. 396

Unam exceptionem inveni in Philoct. Soph. 1461.

νῦν δ', ᾧ κρηναί, γλύκιον τε ποτὸν,

λείπομεν ὑμᾶς.

Sed vide quae de hac re in Coll. Gr. Maj. tom. III. p. 253, disserui.

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\* Infra in Append. ad Part II. plurima exempla subjiciuntur, et ab iis rationes ductae sunt quae has regulas firmare videntur.

## II. *Vocalis et Diphthongus ante Vocalem.*

1. *Vocalis brevis in fine vocis ante aliam longam eliditur: Vocalis initialis post longam vel diphthongum saepissime eliditur.\** Vocales *ε* et *α* in initio vocis interdum elidunt Attici. *Vocalis ι* in *ὄτι* nunquam a Poëtis eliditur; neque *vocalis* in dativo plurali a quovis Poëta: † rarissime *ι*

\* *α* praepositionis *παρά* ante consonantem apud Epicos saepe eliditur; ut, *παρ' δὲ δὴ ἀμφίπολοι*. Hom. Et *α* praep. *κατά* ante consonantem et *τ* in eandem convertitur. Sic *καγγόου* pro *κατά γόου*. Il. Γ. 458. *κάρρα* pro *κατά ρα*. 421.

*φ* dativi singularis elidi videtur, si lectio sincera est, apud Aeschyl. S. Th. 478. *πρόμαχ' ἐμῶν δόμων πρόμαχ'* pro *προμάχφ*, ut cum *τῷδε* supra congruat. Interpretes sumpsisse pro vocativo videntur. *οι* adjectivorum interdum eliditur. Sic Soph. Phil. 372. *ὦ σχίτλι, ἦ τολμήσατ' ἀντ' ἐμοῦ τινι*. atque *ου* pronominis *σοῦ*. Sic Eurip. Med. 292. *Κρεῖσσον δέ μοι νῦν πρὸς σ' ἀπέχθισθαι, γύναι* *ε* augmenti elidit Soph. Oed. Tyr. 262. *μὴ δυστύχησεν*, Trach. 775. Philoct. 1002. item *ε* praep. *ἐν*. 329. *μὴ τὰ σὰ κφῆνα κατὰ ἄ* praep. *ἀπὸ* in compositione saepe eliditur. Sic Eurip. Med. 35. *οἶον πατρώας μὴ πολίεπισθαι χθονός* rarissime elidunt Poëtae *ε* tertiae personae ante particulam *ἄν*, vel quamvis vocalem: Saepius *α* primae. Vide Elmsl. Annot. in Eurip. Med. v. 416.

Talis augmenti elisio rarissime est videnda:

—ἐπισκιασμένῃ,

ῥερούρου. Soph. Trach. 916.

† Homerus habet *χίρσσο ἀμφοτέραις*, sed legendum est sine

dativi singularis eliditur. Non eliditur *o* genitivorum in *οιο* et *ωο* desinentium. Excipe etiam τὶ ante vocalem vel diphthongum.

2. Diphthongus verborum vel participiorum apud scenicos eliditur;\* hoc nonnunquam fit apud Epicos;† quibus elisio *οι* pronominum nonnunquam conceditur.

τῶ μ' οὔτις Δαναῶν νεμεσῆσεται. Π. P. 100.

ἔρχομ' ἔχων ἐπὶ νῆας. Π. A. 168.

dubio χεῖρεσι ἀμφοτέραις. ἄστερ' ὀπαρινῶ ἐναλίγκιον. Π. E. 5. σῆπτρα δὲ κηρύκων ἐν χέρσ' ἔχον ἠεροφάνων. Π. Σ. 505.

\* Sed hoc perraro fit; a Poëtis enim Scenicis cautum erat ne diphthongi verborum occurrerent vocali ab altera voce incipienti. Conjunctio καὶ saepe contrahitur per crasin cum sequenti vocali; ut, χ' ἢ Πανάκει' ἀπεστράφη. Aristoph. Plut. 702. καμοὶ κατ' ὕσσαν, Eurip. Med. 902.

In versu sequenti ejusdem fabulae, si quidem lectio sincera est, *οι* eliditur; ut,

τούτους ὑβρίζειν εἰς ἔμ' ; οἴμ', ὡς ἄχθομαι. 899.

Vide etiam Eurip. Med. 863, ubi ται efficit ut vocalis brevis sequens per crasin longa fiat: οὐ τὰν ἀμάρτοις— Vide Aristoph. Ran. 512. Ex edit. Kusteri. Acharn. 161.

Diphthongus *αι* verborum nonnunquam eliditur; sic,

γενήσεται ἄγαθα. Aristoph. Plut. 113.

Vide Aristoph. Nub. 546. ἐπεμπηδῆσ' αὐτῶ. et 777. Ran. 867. παῦσ' Δίσχυλι.

Comici nonnunquam diphthongum *οι* initio sequentis vocis post longam vocalem elidunt; sic Aristoph. Nub. 651.—οὐ γὰρ ἄλλυρέ pro ὦ οἰζυρέ. Scribendum autem judico ὦ'ζυρέ per crasin nempe.

† Diphthongus *αι* verborum saepe apud Homerum eliditur;



3. Apud Atticos Poëtas diphthongi *οι* et *αι* saepe media in voce corripuntur; ut,\*

κάμ' ἄν τοιαύτη χειρὶ τιμωρεῖν θέλοι.

Soph. Oed. Tyr. 140.

Vide etiam vv. 13. 435, 537. Aristoph. Ran. 1008. 1009, ut supra. Nub. 579.

ἰκταίου κότος. Aeschyl. Supp. v. 381.

Οὐδέ πω, ἤπιος, ἀλλ' ὦ γεραία, Eurip. Med. 333.

Vide etiam Eurip. Herc. 115.

In voce *αὐτήι*, *η* nonnunquam corripitur, resoluta nempe in duplicem *ε*, quorum posterior cum *ι* diphthongum facit; sic,

Ἄλλ' ἢ Λακεδαιμόνων ποῦ 'στιν; ΜΑΘ. ὅπου 'στιν;  
αὐτήι.

Ἀστρονομία μὲν αὐτήι.

Aristoph. Nub. 201, 214.

Ἀτὰρ τί ποτ' ἐς τὴν γῆν βλέπουσιν οὗτοιί.

Id. Nub. 187.

ut, βούλομ' ἐγὰ λαὸν, &c. A. 117. τῶ οὐ νεμεσίζομ' Αἰχαιοῦς. B. 296. vide etiam A. 168.

Ζευγνύμεν' αὐτὸς δ' ἔντε' ἔδυσσετο. II. O. 120.

— τίη δὲ σὺ νόσφιν ἀπ' ἄλλων

ἦσ' ὀλιγηπέλειαν; II. O. 244.

Rarissime apud Epicos diphthongi aliorum vocabulorum eliduntur. Haud semper vocalis brevis ante vocalem: rarissime vocalis brevis post longam vel diphthongum.

\* Pronuntiatum esse verisimile est, το | γαυτη, ἰκτα | γου.

Vide etiam 391.

σκέψαι τοίνυν γ' ἀπὸ γαστριδίου τυννουτουῖ οἶα πέπορδας.

Ib. 391.

Vide Coll. Gr. Maj. vol. III. Annot. p. 357.

4. Diphthongi *ει* et *ευ* nusquam apud eosdem corripuntur.

5. In Iambicis pariterque Trochaicis numeris\* vocalis longa aut diphthongus ante aliam vocalem vel diphthongum, initio vocis sequentis, nunquam corripitur. In iisdem hiatus sedulo evitant Attici Poëtae. Est autem hiatus species ubi vocalis in fine vocis post diphthongum vel alteram vocalem ante vocalem vel diphthongum initio vocis sequentis eliditur; sic,

Πασῶν, ἀναιθεῖ· εὖ δ' ἐποίησας, μολῶν.

Eurip. Med. 472.

Τεκμήρι' ἀνθρώποισιν, Id. 517.

Νύμφευ', ἴσως γὰρ, Id. 625.

"Ολοί· ἐγὼ δὲ νῦν φρονῶ, Id. 1326.

## I. De Contractione,

### 1. Omnis syllaba ex contractione longa fit†.

\* In utrisque hiatus vocalium sedulo evitari debet: in fine versus quoque, si alter a vocali incipit, similiter evitandus est.

† De ratione contractorum, vide Moor. Elem. Ling. Græc. p. 28.

τέφευγα· τάληθές γὰρ ἰσχύον τρέφω.

Soph. Oed. Tyr. 356.

2. Duae longae vocales nonnunquam in unam longam contrahuntur; sic,

ἢ οὐχ ἄλις.

Hom. Il. E. 349.

3. Brevis et longa in unam longam; ut,

πλέων ἐπὶ οἴνοπα πόντον.

Odyss. A. 183.

Νήπιοι· ἐκ γὰρ σφέων φρένας εἴλετο Παλλὰς Αθήνη.

Il. Σ. 311.

μή μοί τι Θησέως τῶν δὲ μνηύσης τόκω.

Eurip. Hippol. 522.

Σάρκεσ δ' ἀπ' ὀστέων, ὥστε.

Eurip. Med. 1197.

Ἀμφιαρέω βίαν.

Aeschyl. S. Theb. 566.

Vide etiam Soph. Oed. Tyr. 630, &c. 1503, &c.

4. Apud Epicos et Bucolicos, brevis et longa in unam brevem ante vocalem alterius vocis contrahuntur;\* sic,

χρυσέω ἀνὰ σκήπτρω.

Hom. Il. A. 15.

Contractio vocalium non insolita est apud Latinos Poëtas. Sic Virgil. V. 269. *Puniceis ibant evincti tempora taeniis.* VI. 33. *Bis patriae cecidere manus. Quin protenus omnia.*

\* Hoc nunquam fit in prima pedis syllaba. Vide "An Inquiry into Homer's Versification," &c.



5. Brevis et diphthongus in unam longam ; ut,

ὑμῖν μὲν θεοὶ δοῖεν, Ὀλύμπια δώματ' ἔχοντες.

Hom. II. A. 18.

Vide Soph. Oed. Tyr. v. 640. Eurip. Orest. 1666.

6. Duæ breves in unam longam ;\* ut,

Ἀχιλλέως παῖ Νεοπτόλεμε τὸν Μηλιά.

Soph. Philoct. 4.

ἐκρέμαυ, ἡλάστειον δὲ θεοὶ κατὰ μακρὸν Ὀλυμπον.

II. O. 21

τιμήση, ὀλέση δὲ πολέας ἐπὶ νηυσὶν Ἀχαιῶν.

II. B. 4.

δεινὴ γὰρ ἡ θεός, ἀλλ' ὅμως ἰάσιμος.

Eurip. Orest. 393.

Κύκλωψ, τῆ, πῖε οἶνον, ἐπεὶ φάγες ἀνδρόμεα κρέα.

Odyss. I. 347.

7. Apud Atticos articulus cum *a* brevi semper in *a* longam coalescit ; ut,

λαβῶν πιέζει τὰγαθῶ τὸ δυστυχές.

Eurip. Hippol. 653.

οὐ μᾶλλον οὐδὲν τοῦδε τάνδρὸς.

Soph. Oedip. Tyr. 1018.

8. Μὴ οὐ et ἡ οὐ semper apud Atticos, et plerumque alios Poëtas, in unam syllabam coalescunt ; ut,

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\* Hoc saepe fit apud Tragicos, sed in vocibus tantum θεός, νῆος, et nominibus propriis.

ποιήσεται ἢ οὐ ποιήσεται ; ἢ τί μέλλετε ;

Aristoph. Lys. 128.

τί δῆτα μέλλει μὴ οὐ παρουσίαν ἔχειν ;

Soph. Aj. 540.

Vide Aristoph. Ran. 68. Soph. Oedip. Tyr. 221.

Haud semper apud Homerum, qui saepius disjungit : vide Il. O. 506, 510, &c.

9. Tragici et Comici fere semper crases in vobus, ἢ εἰδέναι et μὴ εἰδέναι, ἐπεὶ οὐ, ἐγὼ οὐ, et in concurrentibus ὦ, εἰ, et ὦ, οὐ, faciunt ; ut,

τὸ μὴ εἰδέναι μὲν πρῶτον ἐκλύει κάκης,

Eurip. Hippol. 1361.

θανόντ' ἐπεὶ οὐ μοι ζῶντί γ' αὐθις ἔξετον.

Soph. Oed. Col. 1436.

ἐγὼ οὐκ ἄρα σχήσω, &c.

Aristoph. Lysist. 284.

Vide etiam 273. Sic etiam Homerus, Il. N. 277.

μέλλω, ἐπεὶ οὐδ' ἐμὲ πάμπαν——

Vide Soph. Oedip. Tyr. 332. ἐγὼ οὐτ' ἐμαυτὸν.

Eurip. Iph. Taur. 1202, habet ἡύσέβεια pro ἡ εὐσέβεια. Theocr. Idyl. II. 66, τῶύβουλοῖο pro τοῦ Εὐβούλοιο· μὴ ἔλθης ὁδοῦς. Aeschyl. S. Th. 711.

10. I paragoge nusquam inter Tragicos Iambos vel Trochaeos admittitur.

Tirones crases sequentium observent, scil. τοῦνθενδε pro τὸ ἐνθένδε ; καῖτα pro καὶ εἶτα ; καῖτι pro καὶ ἔτι ; καῖν pro καὶ ἐν ; καῖν pro καὶ ἄν ; καῖ pro καὶ εἰ ;

καὶ γὰρ pro καὶ ἐγὼ; καὶ πείτα pro καὶ ἔπειτα; καὶ pro καὶ ἐκ; τοῦ μὲν pro τὸ ἐμὸν; οὐ μὲς pro ὁ ἐμὸς; ἐγῶδα pro ἐγὼ οἶδα; αὐτὸς pro ὁ αὐτὸς, *idem*; χῶπως pro καὶ ὅπως; ἄνθρωπος pro ὁ ἄνθρωπος; ὠνὴς pro ὁ ἄνῆς; quidam scribi volunt ἄνῆς; δῶπλα pro τὰ ὅπλα; μούστιν pro μοῖ ἔστιν per crasin et ecthlypsin; δῶτερα pro τὰ ἔτερα, &c.

Καὶ nunquam crasin cum εῦ facit nisi in compositis; nunquam cum αἰ. Porson. Not. ad Eur. Orest. 1422.

## FIGURAE DITIONIS.

*Prosthesis* apponit capiti, sed *aphacresis* aufert.

*Syncopa* de medio tollit, sed *epenthesis* addit.

Abstrahit *apocope* fine, sed dat *paragoge*.

Constringit *crasis*, distracta *diaeresis* effert.

Litera si legitur transposta *metathesis* exit.

*Antithesis* dices tibi litera si varietur.

*Ruddiman.*

## V.

## DE PEDIBUS.

Pes est nexus duarum pluriumve syllabarum, quarum tempora\* sunt vel eadem vel diversa.

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\* Notandum est unam longam syllabam aequalem esse tempore duabus brevibus.



Pedes sunt vel *simplices*, ut dissyllabi et trisyllabi; vel *compositi*, ut tetrasyllabi.

*Pedes Dissyllabi sunt quatuor.*

1. *Pyrrhichius* constat ex duabus syllabis brevibus  $\cup \cup$ , ut, Θῆῶς.
2. *Spondaeus*, ex duabus longis,  $--$ ; ut, ἦρῶς.
3. *Iambus*, ex brevi et longa,  $\cup -$ ; ut, γῆλῶς.
4. *Trochaeus*, ex longa et brevi,  $- \cup$ ; ut, σῶμα.

*Pedes Trisyllabi sunt octo.*

1. *Dactylus* constat ex longa et duabus brevibus,  $- \cup \cup$ ; ut, ἦλιῶς.
2. *Anapaestus*, ex duabus brevibus et longa,  $\cup \cup -$ ; ut, μέγαλῶν.
3. *Tibrachys*, ex tribus brevibus,  $\cup \cup \cup$ ; ut, ἔθῶς.
4. *Molossus*, ex tribus longis,  $---$ ; ut, ἦρῶδῆς.
5. *Amphibrachys*, ex brevi, longa et brevi,  $\cup - \cup$ ; ut, ὄμηρῶς.
6. *Amphimacer*, seu *Creticus*, ex longa, brevi et longa,  $- \cup -$ ; ut, ἦγῆμῶν.
7. *Bacchius*, ex brevi et duabus longis,  $\cup --$ ; ut, νόημῶν.
8. *Antibacchius*, ex duabus longis et brevi,  $-- \cup$ ; ut, ἦφαιστῶς.

*Pedes Tetrasyllabi sunt sedecim, et ita ordinantur.*

## I.

1. *Choriambus*, ex longa, duabus brevibus et longa, seu trochaeo et iambo, - υ υ -; ut, ἡμέτερον.

2. *Antispastus*, ex brevi, duabus longis et brevi, seu iambo et trochaeo, υ -- υ; ut, χολώνεντα.

3. *Ionicus a majore*, ex duabus longis et totidem brevibus, sive spondaeo et pyrrhichio, -- υ υ; ut, κοσμητόρε.

4. *Ionicus a minore*, ex duabus brevibus et totidem longis, seu pyrrh. et spondaeo, υ υ --; ut, Διόμηδης.

## II.

1. *Paeon primus*, ex longa et tribus brevibus, seu trochaeo et pyrrh. - υ υ υ; ut, Στήσιχρος.

2. *Paeon secundus*, ex brevi, longa et duabus brevibus, seu iambo et pyrrh. υ - υ υ; ut, επωνύμει.

3. *Paeon tertius*, ex duabus brevibus, longa et brevi, seu pyrrh. et trochaeo, υ υ - υ; ut, Κλειόλοος.

4. *Paeon quartus*, ex tribus brevibus et longa, seu pyrr. et iambo, υ υ υ -; ut, Δεογένης.

## III.

1. *Epitritus primus*, ex brevi et tribus longis, sive iambo et spondaeo,  $\cup---$ ; ut, ἄρῖστειδῆς.

2. *Epitritus secundus*, ex longa, brevi et duabus longis, seu trochaeo et spondaeo,  $- \cup --$ ; ut, εὐ-  
ρεῖθεντων.

3. *Epitritus tertius*, ex duabus longis, brevi et longa, seu spondaeo et iambo,  $-- \cup -$ ; ut, σῶτη-  
ριᾶς.

4. *Epitritus quartus*, ex tribus longis et brevi, seu spondaeo et trochaeo,  $--- \cup$ ; ut, φῶνησᾶσῶ.

His adjungantur quatuor sequentia quae minus in usu sunt :

1. *Proceleusmaticus*, ex quatuor brevibus, seu duobus pyrrh.  $\cup \cup \cup \cup$ ; ut, φιλοσόφος.

2. *Dispondaeus* ex quatuor longis,  $----$ ; ut, ἤρακλειδῆς.

3. *Diiambus*, ex brevi, longa, brevi et longa,  $\cup - \cup -$ ; ut, ἀνάκρητων.

4. *Dichoraeus*, sive duobus trochaeis.  $- \cup - \cup$ ; ut, ἀρχιδῆμος.

## EPITRITI.

1.  $\cup---$

2.  $- \cup --$

3.  $-- \cup -$

4.  $--- \cup$



## VI.

## DE METRIS.\*

Metrum proprie constat ex duobus pedibus; quia in scenicis spectaculis tibicen, qui rythmum et tempus moderabatur, terram pede semel percutiebat, dum actor duos pedes pronuntiabat.

Accidunt unicuique pedi sublatio, quae *arsis* dicitur, et positio, quae *thesis*.—" In unaquaque parte orationis," ait Priscianus, "*arsis* et *thesis* necessariae sunt, non in ordine syllabarum, sed in pronuntiatione, velut in hac parte, *natura*; ut quando dico *natu*, elevatur vox, et est *arsis* in *tu*; quando vero *ra*, deprimitur vox, et est *thesis*."—Hoc praemisso, haud alienum erit Dawesii canonem in usum Tironum recensere, scil.—" In metris *Iambicis*, Iambi, Spondae et

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\* "Omnis *structura* ac *dimensio* et *copulatio vocum*," inquit Quintilianus, Inst, lib. ix, cap. 4, "constat aut numeris (numeros *ῥυθμῶδς* accipi volo) aut *μέτρας*, id est, dimensione quadam. Quod etiam si constat utrobique pedibus, habet tamen simplicem differentiam. Nam *rythmi*, id est, *numeri*, spatio temporum constant: *metra* etiam ordine: ideoque alterum esse quantitatis videtur, alterum qualitatis." — "Sunt et illa discrimina, quod *rythmis* libera spatia, *metris* finita sunt."

“ Anapaesti in *ultimam* : Tribrachi et Dactyli in  
 “ *mediam* : In *Trochaicis*, pedis cujusque in *pri-*  
 “ *am* : In *Anapaesticis*, Anapaesti et Spondae  
 “ in *ultimam* ; Dactyli et Proceleusmatici in *pe-*  
*nultimam*, ictus cadit.”\* Vide *Miscell. Crit.* § v.  
 Vide etiam Hermann. de *Metris*, p. 16. et seq.

METRORUM sunt praecipue novem genera, quae nomina sortiuntur ex *pede* sibi proprio vel qui in unoquoque maxime invalescit. Scilicet, 1. *Iambicum*, 2. *Trochaicum*, 3. *Anapaesticum*, 4. *Dactylicum*, 5. *Choriambicum*, 6. *Antispasticum*, 7. *Ionicum a majore*, 8. *Ionicum a minore*, 9. *Paeonicum*.

Ex numero metrorum, seu duorum pedum in quocunque versu, metrum nominatur, vel *Monometrum*, ex uno metro vel duobus pedibus constans ; *Dimetrum*, ex duobus metris vel quatuor pedibus ; *Trimetrum*, quod etiam *Senarium* nuncupatur, ex tribus metris vel sex pedibus ; *Tetrametrum*, ex quatuor metris, vel octo pedibus. Sunt alia quidem quae per *monopodiam*, i. e. singulos pedes, mensuram habent ; ut, *Pentametrum*, ex quinque pedibus constans ; et *Hexametrum*, ex sex : alia vero per *Dipodiam*, i. e. binos pedes ; ut *Iambica* et *Trochaica*. Haec dispositio pedum *Syzygia* etiam vocatur.

Duorum pedum conjunctio qui cum ordinibus haud cohaerent *Basis* dicitur.

E dimensionis terminatione versus est vel *Aca-*

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\* Dactyli ictus in primam cadit.





linquitur syllaba. 3. *Hepththemimeris*, cum post tres pedes, seu sex semipedes, relinquitur syllaba.

4. *Ennemimeris*, cum post quatuor pedes, seu octo semipedes, relinquitur syllaba.

Hic loci opportunum est observationes Dawesii de pedibus *ισοχρόνοις*, sive *ισοδυνάμοις* enarrare:—  
 “ Videntur quidem viri eruditi tota via errasse  
 “ qui pedes in universum *ισοχρόνους* sive *ισοδυνάμους*  
 “ statuerint, quorum tota quantitas sit aequalis.  
 “ Contra enim mihi persuasum est illos duntaxat  
 “ pedes a veteribus tanquam *ισοχρόνους* haberi soli-  
 “ tos, qui in singulas itidem partes temporibus  
 “ aequales secari possent, ita scilicet ut singulis  
 “ longis vel singulae itidem longae, vel certe bi-  
 “ nae breves responderent. En tibi pedum ex-  
 “ empla cum *ισοχρόνων* tum *ἀνισοχρόνων*.

A	B	C
Iambus, $\cup \text{—}$ Tribachys, $\cup \cup \cup$	Trochaeus, $\text{—} \cup$ Tribachys, $\cup \cup \cup$	Spondaeus, $\text{—} \text{—}$ Dactylus, $\text{—} \cup \cup$ Anapaestus, $\cup \cup \text{—}$
D	E	
Trochaeus, $\text{—} \cup$ Iambus, $\cup \text{—}$	Spondaeus, $\text{—} \text{—}$ Amphibrachys, $\left\{ \begin{array}{l} \cup \text{—} \cup \\ \cup \text{—} \cup \end{array} \right.$	

“ Habes utique linearum secantium ABC, utra-  
 “ vis ex parte tempora non nisi aequalia ; reliqua-  
 “ rum vero D et E non nisi inaequalia. Percipis  
 “ jam rationem decantati illius, ὁ τροχαιὸς ἀντιπαθεῖ  
 “ τῷ ἰάμῳ, sive ob quam in versu Trochaico Iam-

“ bus, in Iambico vicissim Trochaeus nusquam  
 “ locum habeat.” — “ Hinc etiam ratio elucescit  
 “ cur amphibrachyn spondaeo, adeoque dactylo  
 “ et anapaesto pariter ἀντιπαθεῖν videre sit; sive  
 “ cur pes iste in versu neque anapaestico, neque  
 “ trochaico, nec denique iambico conspiciatur.”  
 — “ Est utique luce clarius, si totam pedum quan-  
 “ titatem spectes, trochaeo iambum, spondaeo,  
 “ adeoque dactylo etiam atque anapaesto amphi-  
 “ brachyn esse ἰσοδύναμον.” — Vide *Miscell. Crit.*  
 p. 65.

His addere licet tabulam solutionum et con-  
 tractionum in usitatissimis numeris, ex Hermanni  
 iudicio.—Vide p. 36.

<i>Troch.</i>	<i>Dactyl.</i>	<i>Paeon 1.</i>
— υ	— υ υ	— υ υ υ
υ υ υ	υ υ υ υ	υ υ υ υ υ
	υ υ —	— υ —
		υ υ υ —
<i>Iamb.</i>	<i>Anapaest.</i>	<i>Paeon 4.</i>
υ —	υ υ —	υ υ υ —
υ υ υ	υ υ υ υ	υ υ υ υ υ
	— υ υ	

I. DE METRO IAMBICO.

υ-

1. *De Iambico Trimetro sive Senario.*

1. Iambicus Trimeter, sex constans pedibus, apud Tragicos scriptores omnibus in locis *Iambum* sumit; qui pes in omni praeter ultimum loco in Tribrachyn dissecari potest.

πάλαι κνηγετοῦντα καὶ μετρούμενον. Soph. Aj.  
 υ- - | υ- | υ- | υ- - | υ- | υ- -

ἄπολις, ἔρημος, ἀθλιωτάτη βροτῶν.  
 υ- υ- υ- | υ- - | υ- - | υ- - | υ- - | υ- -

Eurip. Hecub. 799.

δοκεῖς σπανίζειν δῶμα βασιλείου πέπλων.  
 υ- - | υ- - | υ- - | υ- - | υ- - | υ- -

Eurip. Med. 596.

2. Idem versus in locis imparibus, scil. 1mo, 3tio, et 5to, Spondaeum admittit.

οὕτω δ' ἀμείβει μ' ἄστε μ' ἀλγησαι φρένας.  
 - - | υ- - | - - | υ- - | υ- - | υ- -

Eurip. Orest. 600.

3. Hunc Spondaeum in 1mo loco, vel in Dactylum, vel in Anapaestum, Tragicici dissecabant; in 3tio loco, tantum in Dactylum; in 5to, neque in Anapaestum neque Dactylum.



οὐκ ἄριθμον ἄλλως ἀλλ' ὑπερτάτους Φρυγῶν.

Eurip. Tr.

μητέρα, τὸ σῶφρον τ' ἔλαβεν ἄν τῆς ξυμφροῦς.

Id. Orest. 495.

καλῶς μὲν εἶπας, δύγατερ' ἀλλὰ τῷ καλῷ.

Eurip. Hec. 382.

ἀκόλαστος ὄχλος, ναυτική τ' ἀναρχία. Id. 605.

ξυνετὸς δὲ χωρεῖν ὁμόσε τοῖς λόγοις θέλων.

Eurip. Orest. 911.

4. In quavis senarii sede praeter ultimam, Anapaestus proprii nominis usurpatur, ista lege tamen ut in eadem voce totus contineatur; ut,

ἐμοὶ μὲν οὐδεις μῦθος Ἀντιγόνη, φίλων.

Soph. Ant.

ἔξει δ' ἐς οἴκους Ἐρμιόνη τίνος χρόνου;

Eurip. Orest. 1209.

Vide etiam 1670.

5. *Senarius* duas praecipuas caesuras habet, *penthemimerim*, et *hepthemimerim*. Prioris sunt quatuor genera, 1mo, vel in brevi syllaba; 2do, vel in brevi post elisionem; 3tio, vel in longa; 4to, vel in longa post elisionem. Alterius plura sunt: 1mo, cum in fine dissyllabi vel hyperdissyllabi occurrit sine elisione; 2do, post elisio-

nem; 3tio, cum brevis syllaba est enclitica vox; 4to, cum non est enclitica, sed talis quae sententiam inchoare nequeat; 5to, cum vox ista ad praecedentia quidem refertur, potest vero inchoare sententiam; 6to, cum syllaba brevis post elisionem fit.—Vide Porsoni Praef. ad Hec. p. 27.

6. Est et alia senarii divisio, quam si non caesuram, *quasi caesuram* liceat nominare. Ea est cum tertius pes elisionem patitur, sive in eadem voce, sive additis γ', δ', μ', σ', τ'.

κεντεῖτε μὴ φείδεσθ' ἐγὼ τεκνὸν Πάριον,

Eurip. Hecub. 387.

γυναῖξ ἰ παρθένοις τ' ἀπόλεπτος μέτα.

Id. 355.

7. Caesura, quae penthemimeris est, prima Dactyli, in 3tio loco, syllaba esse debet: Nonnunquam etiam vox, vel monosyllaba, vel ita ex elisione facta, eundem pedem inchoat.\*

\* Hanc legem inviolatam servari in octo Fabulis observavi; scil. Prometh. Vinct. et Sept. contra Theb. Aeschyli, ex edit. Blomfieldii; Oedip. Tyr. et Antig. Sophocl. ex edit. Brunckii; Hecub. Phoeniss. Medea et Orest. Eurip. ex edit. Porsoni; nisi uno in loco hujus postremae Fabulae: scil.

κύκλω γὰρ εἰλισσόμεθα παγχάλκοις ὄπλοις. 438.

Hunc versum duobus modis emendavit Valckenarius in Annot. ad Phoeniss. Eurip. v. 717.

“ Scribi malim isto versu, ” “ inquit, κύκλω γ' εἰλισσόμεσθα vel si

8. Caesura, vel monosyllaba vox, primam Tribrachi syllabam fere semper facit.\*

9. Rarissime Tragici pedem tertium, integram vocem, vel extremam vocis partem, faciunt. Nunquam et tertium et quartum in una voce comprehendunt.

quis illud praeferat, *πέριξ ἐλισσόμεσθα* vocem *πέριξ* Grammatici interpretabantur *κύκλω* est autem Euripideum *πέριξ ἐλίξαι*, &c. *κύκλω πέριξ*. Aeschyl. Pers. 424."

Ex iis et multis aliis quae proferre potui indiciis vix dubitandum est quin Tragici hanc legem semper sibi servandam arbitrarentur; nisi in propriis nominibus, quibus Dactylum includi licet: sic,

*Ἀχιλλέως, Νεοπτόλεμος· εἶσθα δὴ τὸ πᾶν.*

Soph. Philoct. 241.

\* In iisdem Fabulis jam supra memoratis pauca huic regulae adversantur. In Prometh. Vinc. pes Tribachys duodecies occurrit, (primo loco praetermisso) cui prima syllaba est vel caesura vel monosyllaba: Una tantum exceptio invenitur, quam lectio a Gaisfordo prolata tollit. Versus mendosus, ut mihi saltem videtur, ita a Blomfieldio editur:

*ἀπροσδόκητος δ' αἰφνίδιος αὐτὸν μόρος.* 710.

Ita correctum ex Seldeniano codice, Gaisfordus dedit:

*ἀπροσδόκητος δ' αὐτὸν ἔξαιφνης μόρος.*

In Sept. contr. Theb. Tribachys, (primo loco excepto) vicies et sexies occurrit, cum una quoque regulae exceptione; scil. v. 1024.

*καὶ μὴδ' ὀμαρτεῖν τυμβοχόα χειρώματα.*

Vox *τυμβοχόος* nullo alio loco occurrit, neque hic retinenda est. Quin potius lege,

*καὶ μὴδ' ὀμαρτεῖν τυμβόχαστα χρώματα* ut apud Sophocl.

Antig. 848. *ἔργμα τυμβόχαστον.*

10. Rarissime, si unquam, Spondaeum in quinto loco inter duo verba hypermonosyllaba divisere, Dactylum certe in eodem quinto pede nunquam posuere.—Vide Porsoni Praef. p. 47.

In eadem Fabula, v. 76, *ξινά* habet penultimam longam, quod nulla, ut opinor, satis firma auctoritate, apud Tragicos stabiliri potest.

In Oedip. Tyr. Tribrachys occurrit vicies et sexies, regula observata, cum quinque exceptionibus, scil. vv. 301, 719, 826, 1279, 1494. In Antigone decies et septies, vv. 418, 420, exceptis; v. 263 Anapaestus in 5ta sede; 467 Anapaestus etiam in 5ta.

In Hecuba Eurip. sexagies et octies, cum duabus tantum, ni fallor, exceptionibus; scil. ad vv. 715 et 1222. Sic v. 715.

*ἔλθοῦσ', ἐφ' ὅσπερ Ταλθύβιος, ἠγγειλέ μοι,*  
 - - - 10 - 1 - - 1000 - 1 - 010 -

Nomina propria plus quam trisyllaba forsitan excipienda sunt.

In Medea, tricies cum duabus exceptionibus; scil. ad vv. 376. et 505. Prior sic se habet:

*θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.*  
 - - 1 00010 - 1 0 - 1 0 - 10 -

Qui versus valde inconcinnus et invenustus sine ulla caesura habendus est. Levi mutatione, et auribus et animo acceptior reddi potest:

*θήσω, τε πατέρα καὶ κόρην πόσιν τ' ἐμόν.*  
 - - 1 0 0010 - 1 0 - 1 0 - 10 -

In Orest. Eurip. Tribrachys multo saepius quam in aliis Fabulis invenitur; scil. ducenties et undecies, cum viginti et tribus exceptionibus. Qui numeri, et unus et alter, omnes alios ceteris Fabulis tam longe exsuperant, ut dubitetur an haec Fabula adhuc non erroribus referta sit.\*

\* Haec et alia reputanti visum est legem de Tribracho servari, nisi in nominibus propriis plusquam trisyllabis. Observandum est praeterea Aeschylum vix aut ne vix quidem eam violare: parcius Sophoclem, saepius Euripidem, Comicos plerumque spernere.



11. Comici autem, qui sermones solutiores imitabantur, has leges de Anapaestis et Dactylis saepe violant; ut,

μετέχειν ἀνάγκη τὸν δευράποντα τῶν κακῶν.

Aristoph. Plut. 5.

ἵνα μὴ διαγιγνώσκοιμι τούτων μηδένα. Id. 91.

πυθοίμεθ' ἂν τὸν χρησμὸν ἡμῶν, ὅ, τι νοεῖ.

Aristoph. Plut. 55.

ὄζων τρυγός, τρασιᾶς, ἐρίων περιουσίας.

Id. Nub. 51.

ἵνα μ' ἐκδιδάξης ἄνπερ οὐνεκ' ἐλήλυθα.

Id. 239.

Anapaestus saepius in 1mo, 2do, 4to, et 5to, rarius in 3tio, loco invenitur. Dactylus in 1mo et 3tio, rarius in 5to.

In Satyricis fabulis Anapaestus in sede 2da, 4ta, et 5ta, invenitur.

*Iambici Trimetri apud Tragicos Tabula.*

	1.	2.	3.	4.	5.	6.
	υ -	υ -	υ -	υ -	υ -	υ -
	υ υ υ	υ υ υ	υ υ	υ υ	υ υ υ	υ -
	- -		- -		- -	υ -
	- υ υ		- υ υ			υ -
	υ υ -		υ υ			υ -
N. P.	υ υ -	υ υ -	υ -	υ -	υ -	υ υ -

Utriusque caesurae locus linea simplici denotatur.

1. Iambicum Monometrum Hypercatalecticum ex iambica syzygia cum syllaba hypercatalectica constat; ut,

στρέφουσι φᾶμαι.

Eurip. Med. 417.

Versus idem est ac Dochmiacus.

In Dimetris, tam Iambicis quam Trochaicis et Anapaesticis, ultima syllaba haud communis est; sed versus per *συνάφειαν* decurrunt usque dum ad versum catalecticum, quo omne systema claudatur, deventum sit.—Vide Brunck. Annot. in Ran. Aristoph. 984; et Dawesii Miscell. Crit. p. 30.

τίς τὴν κεφαλὴν ἀπεδήδοκεν  
 τῆς μαινίδος; τὸ τρυελίον  
 τὸ περυσινὸν τέθνηκ' ἔμοι'  
 ποῦ τὸ σκόροδόν μοι τὸ χθесινόν;  
 τίς τῆς ἐλάας παρέτραγεν;  
 τέως δ' ἀεελτερώτεροι  
 κεχηνότες Μαιμμάκυθοι.

Aristoph. Ran. 984.

Vide Eurip. Phoeniss. 249, 314, 315.

2. *De Iambico Dimetro Acatalectico  
et Catalectico.*

1. Systema Dimetrorum Acat. Tribrachyn, Spondaeum et Anapaestum saepius; Dactylum parcius admittit. In Dimetris Comici easdem leges de Dactylis et Anapaestis quas in Trimetris servant.

τοιαῦτα μέντοι γὰ φρονεῖν.	Aristoph. Ran.
ποῦ μοι τοδί; τίς τοῦτ' ἔλαβε;	Id.
ποῦ τὸ σκόροδόν μοι τὸ χθεσινόν;	Id.
τίς—	Id.

2. In Catalectico Iambus syllabam catalect. semper antecedit.

Ἔρωσ ποτ' ἐν ῥόδοισι.	Anacr.
Ἀπόλοιτο πρῶτος αὐτός.	Id.
τί φῶ σε; πῶς ἄπαντα.	Eur. Phoeniss. 316.

Systemata pura monstrant Aristoph. Equit. 366. 380, 441, 454, 907, 936. Nub. 1085, 1102. Ran. 387, 396.

System. impura Achar. 1007, 1016, 1036, 1045.

Tetrametrum Acat. nusquam a Graecis, sive Tragicis, sive Comicis, usurpabatur.

3. *De Tetrametro Catalectico.*

De Tetram. Catalect. ita Porsonus in Suppl. ad Praef. Eurip. Hecub. p. 43.

“ Duabus rebus a Comico senario hoc differt :  
 “ 1mo, quod quartus pes semper Iambus vel Tri-  
 “ brachys sit oportet ; 2do, quod sextus pes Ana-  
 “ paestum etiam admittit. Sed pes catalecticam  
 “ syllabam praecedens non Iambus esse nequit,  
 “ nisi in proprio nomine, ubi conceditur Ana-  
 “ paestus, quod de quarto etiam pede intelligi  
 “ velim.”

πρώτιστα μὲν γὰρ ἓνα γε τιὰ καθεῖσεν ἐγκαλύψας.

οὐχ ἤττον ἢ νῦν οἱ λαλοῦντες. ἡλίθιος γὰρ ἦσθα.

ἐγένετο Μελανίππας ποιῶν, Φαίδρας τε Πηνελόπην δὲ

τῶν νῦν γυναικῶν Πηνελόπην, Φαίδρας δ' ἀπαξάπασας.

Aristoph. Thesmoph.

## II. DE METRO TROCHAICÓ.

1. *De Trochaico Tetrametro Catalectico.*

1. Trochaicum Tetrametrum Catalecticum septem pedibus et una syllaba constans, apud Tra-



gicos scriptores, omnibus in locis Trochaicum amat, quem pedem ubique in Tribrachyn disseccare licet.

τῶν μακρῶν δ' ἀπαλλαγεῖσα νοθετημάτων μ' εἶα.  
 - υ | - υ | - υ | - υ || - υ | - υ | - υ | -

Eurip. Phoeniss. 601.

φόνιον ἐμβαλὼν, τὸν αὐτὸν οὐκ ἀποίσεται μόρον ;  
 υ υ υ | - υ | - υ | - υ | - υ | - υ | -

Id. 604.

2. Idem versus in locis paribus ; scil. in 2do, 4to, et 6to, Spondaicum etiam admittit, qui pes ubique in Anapaestum disseccari potest.

κομπὸς εἶ, σπονδαῖς πεποιθὼς αἶ σε σώζουσιν θανεῖν.  
 - υ | - - | - υ | - - || - υ | - - υ | - - υ | -

Id. 609.

ἔξιθ' ἐκ χάρας· ἀληθῶς δ' ὄνομα Πολυνεΐκην πατῆρ.  
 - υ | - - | - υ | - - || υ υ υ | υ υ υ | υ υ υ |

Id. 645.

ὥσπερ οὐκ ἔλθων, ἔμοιγε ταυτὸν ἀπέδωκεν μολῶν.  
 - υ | - - | - υ | - υ || - υ υ υ υ | - υ | -

Eurip. Orest. 728.

3. In omnes sedes, praeter 4tam et 7mam, licet Dactylum proprii nominis recipere : qui tamen vel in eadem voce ante ultimam syllabam totus continendus est, vel ita distribuendus, ut duae breves syllabae priorem nominis partem efficiant.

Τυνδάρεων λέγεις· ἴσως σοι θυγατέρος θυμούμενος.  
 - υ υ | - υ | - υ | - - | υ υ υ υ | - υ | - υ |

Eurip Orest. 741.

ξύγγονόν τ' ἐμήν Πυλάδην τε τὸν τάδε ξυνηδρῶντά μοι.  
 - υ | - υ | - υ υ | - υ || - υ | - υ | - υ | -

Id. 1549.

4. Trochaici Tragici caesura una est, qua versus post quatuor pedes absolutos ad finem integrae vocis dividitur, quae nec articulus nec praepositio sit oportet.

τὸν Ἑλένης τίσαντας ὄλεθρον, ἦντιν' ἤρπασεν Πάρις.

Eurip. Iph. Aul. 1382.

5. In pedibus dissolutis illud unum cavetur, ne Spondaeo vel Anapaesto in sexta sede, Tribrachys in septima subjiciatur.

Si ab initio detrahis Creticum vel Paeonem primum sive quartum, versus fit Senarius, cui caesura semper apud Tragicos, saepe apud Comicos penthemimeris est; sic,

ἐλπιδες δ' οὐπω καθεύδουσ', αἷς πέποιθα σὺν θεοῖς.

Eurip. Phoeniss. 643.

τὸν Ἑλένης φόνον διάκων, καὶ μὲ μὴ σάζειν θέλει.

Orest. 1548.

ἡ Σελήνη δ' ἐκτέλειπε τὰς ὁδοὺς· ὁ δ' ἥλιος.

Aristoph. Nub. 580.

τὸν στέφανον ἀφηρέθη· μᾶλλον γὰρ οὕτως εἴσεται.

Id. 621.

κατὰ Σελήνην ὡς ἄγειν χερὶ τοῦ βίου τὰς ἡμέρας.

Id. 622.

6. In Trochaicis Comici nonnunquam caesuram negligunt; Dactylum non recipiunt nisi in proprio nomine; pedem Tribrachyn ante syllabam

catalecticam admittunt. Saepe Trochaeo et Spon-  
daeo ad finem versus invicem utuntur.

*Trochaici Tetrametri apud Tragicos Tabula.*

1.	2.	3.	4.	5.	6.	7.	
-v	-v	-v	-v	-v	-v	-v	-
vvv	vvv	vvv	vvv	vvv	vvv	vvv	-
	-v		-v		-v		-
N. P. -vv	-vv	-vv		-vv	-vv		-

Linea simplex locum caesurae notat.

2. *De Trochaico Monometro Acatalectico.*

1. Trochaicum Monometrum Acatalecticum ex  
duobus Trochaeis, vel Trochaeo et Spondaeo con-  
stat; ut,

βουφόνοις παρ'.

Aeschyl. Prom.

πήματ' οίκων.

Eurip. Orest. 956.

2. Trochaicum Monometrum Hypercatalecti-  
cum constat ex Ditrochaeo et syllaba; ut,

εἶθε γὰρ Θεοί.

Aeschyl. c. Theb. 565.

1. Trochaicum Dimetrum Catalecticum, Euri-  
pideum a Grammaticis vocatum, constat ex duo-  
bus Ditrochaeis, quorum alter est catalecticus. In

prioris secunda sede Spondaeus etiam admittitur ;  
Tribrachys ubique ;

μηδ' ἄλαστον ἄνδρ' ἰδῶν.  
- υἱ - υἱ - υἱ

Soph. Oedip. Col. 1483.

τῶν θανουμένων ὑπερ.  
- υἱ - υἱ - υἱ

Eurip. Orest. 958. Vide 246, 252.

ποῦ δὲ Σευάλκης ἀναξ.  
- υἱ - - - υἱ

Aeschyl. Pers. 968.

Κάδμος ἔμολε τάνδε γῶν.  
- υἱ υἱ υἱ - υἱ -

Τύριος, ᾧ τετρασκελής. Eurip. Phoen. 647.  
- υἱ υἱ - υἱ - υἱ

Vide Soph. Oed. Tyr. 884, 886, 888, 1087, 1338.

2. Trochaicum Dimetrum Acatalecticum constat ex duobus Ditrochaeis. In sede secunda et quarta Spondaeus admittitur : in omnibus Tribrachys.

Utrumque in Avibus Aristophanis occurrit, ad v. 1470, hoc modo. (Vide Gaisfordi Notam ad Haephest. 261, de Metro Trochaico.)

— θαν—

μάστ' ἐπεπτόμεθα καὶ  
- υἱ - υἱ - υἱ

δεινὰ πράγματ' εἶδομεν  
- υἱ - υἱ - υἱ - υἱ - υἱ

ἔστι γὰρ δένδρον πεφυκὸς  
- υἱ - υἱ - - υἱ - υἱ - υἱ

ἔκτοπόν τι καρδίας ἄ-  
- υἱ - υἱ - υἱ - υἱ - υἱ

λέγετον ἐπι τὸν ἀναδέρεσθον. Ran. 1106.  
- υἱ υἱ υἱ - υἱ υἱ υἱ - υἱ



κοινὸν αἶμα, κοινὰ τέκεια.  
 - υ | - υ | - υ | υ υ

Eurip. Phoen. 254.

καὶ τὸ θεόθεν οὐ γὰρ ἄδικον. Id. 265.  
 - υ | υ υ υ | - υ | υ υ υ

Vide etiam Aristoph. Av. 385, et 395; sic,

ὁ Κεραμεικὸς δέξεται νά.  
 υ - υ υ | - - | - υ | - -

δημόσια γὰρ ἵνα ταφῶμεν.  
 - υ | υ υ γὰρ | υ υ | υ υ | - -

φήσομεν πρὸς τοὺς στρατηγούς  
 - υ | - πρὸς - | - - | - υ | - υ υ

μαχομένα τοῖς πολεμίοισιν  
 υ υ | υ υ | - - | υ υ | υ υ | - υ

Catal. ἀποθανεῖν ἐν Ορνεαῖς.  
 υ υ υ | - υ | - υ | - υ | -

3. Trochaici Dimetri Hypercatalectici exemplum.

ἄς ἔγην ὁ τοξότας Πάρις.  
 - υ | υ | υ υ | - υ | - υ | - υ | -

Eurip. Orest. 1407.

4. Trochaicum Dimetrum Brachycatalecticum sive Hemiolum, quod et Ithyphallicum dicitur, ex tribus Trochaeis constat; horumque quivis in Tribrachyn nonnunquam dissecatur.

μαχανᾶ Ποσειδᾶν.  
 - υ | υ | υ υ | - υ | - υ | -

Aeschyl. c. Theb. 124 et 128.

εἰσιδεῖν γίγαντι. Eurip. Phoen. 127.  
 - υ | - υ | υ | - υ | - υ | - υ

ἄλυσρον ἀμφὶ μοῦσαν

ὀλομέναν τ' Ἐρινὺν.

Id. 1040.

λάβετε φέρετε πέμπειτ'.

Id. Hecub. 62.

Vide etiam Eurip. Orest. 1368, 1428, 1430.

5. Trochaici Trimetri Brachycatalectici exemplum.

οἱ δὲ πρὸς θεόνοους ἔσω μολόντες.

Eurip. Orest. 1406.

6. Trochaicum Trimetrum Catalecticum paribus locis Spondaeum, in omnibus Tribrachyn sumit.

τίθειτε μὴ ψοφεῖτε μηδ' ἔστω κτύπος.

Eurip. Orest. 141.

ἔρχεται τιμὰ γυναικείῳ γένει.

Eurip. Med. 418.

Vide Aristoph. Ran. 896.

7. Trochaicum Trimetrum Hypercatalecticum habet Eurip. Orest. 1397.

ἦλθον εἰς δόμους, ἰν' αὖθ' ἕκαστά σοι λέγω.

## III. DE METRO ANAPAESTICO.\*

Hoc metrum e Spondaeo conflatur, resoluta prima syllaba.

1. Anapaesticum Monometrum, quod etiam basis Anapaestica vocatur, saepius ex duobus Anapaestis, nonnunquam ex Anapaesto et Spondaeo, et versa vice, vel Dactylo et Anapaesto, vel ex duobus Spondaeis constat.

Κατ' ἐπωνυμίαν. Aeschyl.S. Th. 830.

τάδε δαῦσσω. Eurip. Hecub. 112.

λέκτρ' Ἀγαμέμνων. Id.

Vide Aristoph. Aves, 209, et seq.

2. Legitimum Anapaestorum systema ex Dimetris constat, quibus interponitur aliquando Monometer, et semper versu catalectico, qui Paroemiacus dicitur, ex tribus pedibus et syllaba composito, clauditur.

παίσι δὲ μᾶλλον γεγενήται. Aeschyl.

κλάγξω δ' αὖ γόον ἀρίδακρον. Id.

Vide Prometh. Vincit. Aeschyl. sub finem.

\* In Anapaestis, ut ait Porsonus, neque nunquam neque semper Dorica Dialecto utuntur Tragici. Vide not. ad v. 100. Hecub. Eurip.

In Paroemiaco, qui cantum claudit, catalectica syllaba subjicitur Anapaesto,\* in strophe et antistrophe.

3. In omnibus locis pro Anapaesto indifferenter Dactylum et Spondaeum, rarissime Proceleusmaticum Tragici adhibent; † rarius Dactylo Anapaestum subjiciunt; rarissime Dactylus Spondaeo vel Anapaesto in ultimo Dipodiae loco subjicitur. In ultima Dipodia rarissime Dactylo Dactylus subjicitur; fere semper Spondaeus. Vide Eurip. Med. 161.

In Dipodiis Spondaeus saepissime subjicitur Anapaesto et versa vice. Interdum Anapaesto Anapaestus; sic,

νῦν γὰρ ὁ θεῖνός μέγας ἀμοκρατῆς.

Soph. Aj. 205.

ἰζ' Ἀγαμέμνωνος ἰκέτις γονάτων.

Eurip. Hecub. 144.

κἀναπυθωμεθα τούσδε τίνες ποτέ.

Aristoph. Av. 403.

τὰ Θεοσίδα δ', ὄζω Ἀθηναῶν,

δισσων μύθων ῥήτορες ἦσαν.

\* Nonnunquam Spondaeo, sed rarissime; sic,

ἰὼ δαῖμον, ἰν' ἐξήλου.

Soph. Oedip. Tyr. 1311.

† Comici interdum Proceleusmaticum admittunt. Occurrit in Basi Anapaestica apud Aristoph. Nub. 914. διὰ σὲ δὲ φοιτᾶν. Vide etiam Equit. 503.



γνώμη δὲ μιᾷ ζυνεχαρεΐτην,  
 τὸν Ἀχιλλεῖον τύμβον στεφανοῦν  
 αἵματι χλωρῷ· τὰ δὲ Κασάνδρας  
 λέκτρ' οὐκ ἐφάτην τῆς Ἀχιλείας  
 πρόσθεν Δῆσειν ποτὲ λόγχης.

Paroemiac.

Eurip. Hecub. 122.

ὑπὲρ Ἑλλήνων. Basis Anapaest. 138.

Τροίας πεδῖον ἀπέβησαν.

Paroemiac.

Si Anapaestus media in voce (quod rarius accidit) exit, syllaba, quae supersit, brevis est.

4. Siquando hiatus Tragici relinquunt, is fere est vel in vocali longa vel diphthongo, quae tum necessario corripitur; ut,

μοῦσα καὶ ἡμῖν ἢ προσομιλεῖ.

Eurip. Med. 1081.

οὐ μετακλάομαι ἀλλὰ θανεῖν μοι.

Eurip. Hec. 214.

5. Metra sive Dipodiae tum versus maxime numerosos efficiunt cum in integras voces desinunt :\* praeterquam in versu catalectico, qui tum auribus maxime placebit cum hexametri Dactylici finem

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\* Tragici fere semper primam Dipodiam cum integra voce claudunt. Tam rarae quidem sunt exceptiones ut dubitare liceat an voces in duo metra unquam distribuendas censuerint.

constituit: nonnunquam vero et is Dactylum admittit in primo loco.

Ζεὺς γὰρ μεγάλης γλώσσης κόμπους.

καὶ παρακόπτει φρένας, ᾧ παῖ.

Eurip. Hippol. 240.

6. Interdum tamen voces in duo metra distribuuntur, et altera Dipodia post Anapaestum brevi syllaba in alteram excidit;

Νύμφαις ἀλίσαισιν ἐπευξάμενοι.\*

Soph. Philoct. 1452

7. Semper observandum est ultimas versuum syllabas minime pro communibus habitas esse, sed eadem diligentia servatas ac si in mediis versibus reperirentur. Hanc legem *συνάφειαν* Grammatici dicunt; sic,

εἰς ἄρθρον ἐμοὶ καὶ φιλότητα

σπεύδων.

Aeschyl. Prom. 191.

ἢ Κασάνδραν ἐσίδω, Τρωάδες,

ὡς μοι κρῖνωσιν ὀνειρούς; Eurip. Hec. 86.

1. Anapaesticus Aristophanicus, quod etiam tetrametrum dicitur, duobus dimetris Anapaesticis constat, quorum alter alteri est catalecticus.

\* Talis versus non inter legitima Anapaestica recensendus est. Vide supra ad p. 66. Observatio maxime ad versum Paeroemicum pertinet.

ἀλλ' ἤδη χρῆν τι λέγειν ὑμᾶς, — σοφὸν, ᾧ νικήσετε τηροῖ.

Aristoph. Plut. 487.

ὕμεις γ' οἵπερ καὶ Θρασυβούλω Διονύσιον εἶναι ὅμοιον.

Id. 550

2. In tribus prioribus locis praeter Anapaestum et Spondaeum Dactylo utuntur; quod et in 5to licet; in 4to et 6to non licet. Nusquam Aristophanes syllabam catalecticam Spondaeo subjicit.

φειδόμενος γὰρ καὶ βουλόμενος τοῦτου μηδὲν δαπάνασθαι.

3. Notandum est caesuram post 4tum pedem semper inviolatam servari. Cavendum est ne in praepositione vel articulo accidat.

*Tetrametri Anapaestici apud Comicos Tabula.*

1.	2.	3.	4.	5.	6.	7.
υυ-	υυ-	υυ-	υυ-	υυ-	υυ-	υυ-
--	--	--	--	--	--	--
-υυ	-υυ	-υυ	-υυ	-υυ	-υυ	-υυ

Linea duplex locum caesurae notat.

De Anapaesticis haec porro statuenda sunt.

Anapaesticorum regulae Hexametrorum normam sequi plerumque videntur, nisi duabus in rebus. 1mo, Ubi locum habet Anapaestus, qui ictum in ultima syllaba sibi vindicat, nec non et

Spondaeus : Dactylus autem in prima. 2do, Dactylus et Anapaestus saepe diphthongos *οι* et *ου* media in voce breviant. Quoniam igitur ictus in Anapaesti ultimam cadit, saepe observanda est vocalis longa et diphthongus, ante aliam, ab altera voce incipientem, vocalem, pro brevi sumpta : sic,

ἤδη πότε' ἀναελέψας εἶδες νεφέλην Κενταύρω ὁμοίαν ;

Aristoph. Nub. 345.

ἢ παρδάλει, ἢ λύκω, ἢ ταύρω.— Id. 346.

αὐται βροντῶσι κυλινδόμεναι. Streps. τῶ τρόπῳ, ᾧ

παντὰ σὺ τολμῶν. Id. 374.

τὰ Θεσείδα δ', ὄζω Ἀθηνῶν. Eurip. Hec. 122.

Sic etiam penultima Οδυσσεὺς brevis facta est, quod nusquam in Iambicis accidit.

ἤξει δ' Οδυσσεὺς, ὅσον οὐκ ἤδη. Id. 140.

In sequenti diphthongus *οι* vocab. *τοιαῦται*, ut brevis vocalis pronuntianda est, quia ictus metricus in primam εἰς syllabam cadit, ideoque pes est Dactylus.

οὐ γὰρ ἐκεῖναί γ' εἰςἰ τοιαῦται. Socr. φέρε, ποῖαι

γὰρ τινές εἰσιν. Aristoph. Nub. 342.



Eadem autem diphthongus *oi* in ποῖαι suum tempus servat, duabus brevibus syllabis praeceuntibus, ideoque pes est Anapaestus et ictum in ultima habet.

οὐδὲν δρῶντας βόσκουσ' ἀργούς, ὅτι ταύτας μουσοποι-  
 οῦσιν. Id. 333.

σκέψαι τοιῶν ἀπὸ γαστριδίου τυννουτοῦ οἷα πέπορδας.  
 Id. 391.

In primo versu diphthongus *oi* vocab. μουσοποιοῦσιν corripitur; pes enim est Anapaestus et tonum in *ou* habet: In posteriore, non solum diphthongus *ou* ante *τ* eadem in voce corripitur, verum etiam *ι* paragogicum ante diphthongum *οῖ* ab altera voce incipientem, suum tempus haud tenet: pes enim Dactylus esse non potest, sed Anapaestus. Cum vocalis longa aut diphthongus in fine vocis aliam vocalem longam aut diphthongum, primam pedis syllabam, excipit, cumque a voce sequenti vocalis brevis, positione autem longa, incipit, haec brevis vocalis elidenda est, et pes Spondaeus fit. Sic,

ὅτι βρενθῦει τ' ἐν τοῖσιν ὁδοῖς καὶ τῶ φθαλμῶ παρα-  
 εάλλει. Id. 361.

Vide Coll. Gr. Maj. vol. III, Annot. p. 293, (233).

IV. DE METRO DACTYLICO.

- 0 0

E Spondaeo fluxit Dactylus ; ultima enim Spon-  
daei resoluta Dactylum efficit.

1. Dactylicum Dimetrum Acatalecticum pu-  
rum ex duobus Dactylis constat.

τίς δ' ἐπὶ τύμειος. Aeschyl. Agam. 1547.

2. Dactylicum Dimetrum Acatalecticum impu-  
rum in primo loco Spondaeam admittit ; nonnun-  
quam etiam in 2do.

πειθῶ μολπᾶν. Aeschyl.

3. Dactylicum Dimetrum Hypercatalecticum  
ex duobus Dactylis cum syllaba constat ; vel ex  
Spondaeo cum syllaba.

θηρὸς ὄρεσσιβάτα. Soph. Ant. 350.

οἰκτρὸν γὰρ πόλιν ἄδ'. Aeschyl.

4. Dactylicum Trimetrum Acatalecticum ex  
tribus Dactylis constat. In 1mo et 3tio loco  
Spondaeam admittit.

δεξιά μὲν καταμόμφα δὲ. Aeschyl.

αἱ Μοῦσαι τὸν Ἔρωτα. Anacr.

5. Dactylicum Trimetrum Hypercatalecticum  
constat ex tribus Dactylis cum syllaba : Spondae-

um etiam in 1mo, rarius in 2do loco admittit. Cavendum est ne Spondaeus ante syllabam Hypercatalect. sit;

σίγα φυλαττομένα στόματος.

Eurip. Orest. 181.

6. Dactylicum Tetrametrum Acatalecticum ex quatuor Dactylis constat. In 1ma et 2da sede, interdum etiam in 3tia, Spondaeus admittitur; ut,

ἀμφίγυοι κατέβαν πρὸ γάμων τινές.

Soph. Trach. 504.

### *De Metro Logaoedico.*

Metrum Logaoedicum constat ex Dactylis duobus vel pluribus, et duobus Trochaeis, sive trochaica syzygia; ut,

μήτε πατρῶν ἴκοιτ' ἐς οἶκον.

Eurip. Hecub. 937.

πυρφόρος ὅς τότε μαινομένα ξὺν ὄσμῳ.

Soph. Antig. 135.

### *De Dactylico Hexametro\*.*

1. Dactyl. Hexam. et sex Dactylis constat, quorum loca, praesertim in pede 2do, 4to, et 6to Spondaeus etiam indifferenter occupant.

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\* Vide Observations on the Versification of Homer, Part. II.

2. In heroico hexametro pes quintus saepius Dactylus est, sextus Spondaeus semper.

3. Caesura, quae est in prima tertii pedis syllaba, sive Penthemimeris, Homero et antiquis Epicis maxime placebat; ut,

μη̄νιν ἀειδε, Θεὰ, Πηληϊάδεω Ἀχιλῆος.

Il. A. 1.

4. Saepe etiam caesura Hephthemimeris est, et nonnunquam ambae eodem versu inveniuntur; sic,

αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἔχευεν κῆρ ἐφειίς.

Il. A. 51.

εἰ δὴ ὀμοῦ πολέμος τε δαμῆ καὶ λοιμὸς Ἀχαιοῦς.

Id. 62.

5. In caesurae tertii pedis loco saepe Trochaeus, vel ex integra voce, vel ultimis syllabis, admittitur; rarius in quarti; sic,

ἄνδρα μοι ἔνεπε Μοῦσα πολύτροπον. Odys. A. 1.

αὐτίς ἔπειτα πέδονδε κυλίνδετο λαῶς ἀναιδῆς.

Id.

Trochaeus ex ultimis syllabis in 2do, 3tio, et 4to locis invenitur, sed hoc tantum cum aliquid raptim et inaequabili cursu progreditur; sic,

πολλὰ δ' ἄναντα, κάταντα πάραντά τε δόχμιά τ' ἤλθον.

Il. Ψ. 116.



6. Incisio saepe fit in fine quarti pedis, Bucolicis scriptoribus maxime observata; sic,

ἄδου τι τὸ ψιθύρισμα καὶ ἅ πίτυς αἰπόλε τήνα.

Theocr. Idyll. I. v. 1

πόντω μὲν τὰ πρῶτα κορύσσεται, αὐτὰρ ἔπειτα.

Hom.

7. Cum magna et grandia Epicis sunt exornata, incisio saepe in sexto pede fit, qui tum monosyllaba clauditur; ut,

γαῖαν ὄμοῦ καὶ πόντον ὀρέρει δ' οὐρανόθεν νύξ.

Odys.

Sunt aliae incisiones in primo, secundo, aliisque pedibus, quas inter legendum melius erit exponere.

PENTAMETER invicem cum hexametro in Elegiacis admiscetur; sic in Eurip. Androm. 103. Ubi observandum est primum pedem semper Dactylum; 2dum, vel Dactylum vel Spondaeum; deinde sequi caesuram; postremo duos Dactylos cum caesura; sic,

Ἰλιά ἀίπεινᾷ Πάρις οὐ γάμον ἀλλά τιν' ἄταν  
Ἕγάγετ' εὐναίαν εἰς θαλάμους Ἑλέναν.

In aliis autem pes primus saepe est Spondaeus; Sic in Tyrtaei. Eleg. I. v. 4.

Νικῶν δὲ Δέων Θρηῖκιον βορέην.

## V. DE METRO CHORIAMBICO.\*

- 0 0 -

1. Choriambicum Monometrum ex pede choriambo fit.

2. Choriambicum Monometrum Hypercatalecticum, quod etiam *Adoneum* vocatur, idem est ac Dactylicum Dimetrum impurum ; sic,

τῆδε κομίζεις. Eurip. Iph. in Aul. 156.  
 - 0 0 1 - 1 -

3. Choriambicum Dimetrum Catalecticum ex Choriambo et Bacchio constat, vel Iambica syzygia catalectica.

μαρμαρόεσσαν ἀίγλαν. Soph. Antig. 610.  
 - 0 0 0 1 0 - 1 -

4. Choriambicum Dimetrum Acatalecticum est aut purum aut impurum : illud ex duobus Chor-

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\* Dubito an Graeci duplices pedes unquam excogitarint, vel nomina conjunctis imposuerint. Nunc his nunc aliis pedibus copulatis uti forsansolebant, ut musices variationibus, saltationibusque numerosis melius responderent. Horum omnium autem prorsus ignari sumus, nullo lumine adhibito, cujus ope, hi pedes, in choris melicisque systematibus recte ordinentur. Hinc nihil certum et fixum inveniri potest ; sed alii aliam sententiam de iis prae se ferunt, ut unusquisque arte metrica sese praestare putat. Malim, igitur, per singulos pedes versus censer, quia, hoc modo, syllabarum solutiones et pedum variationes melius discerni possunt.

iambis constat: hoc, aut in primo loco, aut in secundo, Antispastum\* pro Choriambo admittit: quum in primo, Glyconeum Polyschematistum nominatur: de quo infra.

ὑπὸ† τε νόμων ἀργαλέων. Aristoph. Lys.

Vide etiam Aeschyl. Agam. 202. Sophocl. Oedip. Tyr. 483.

5. Invenitur Dimetrum Hypercat. sed rarius; sic;

τὰν ὁ μέγας μῦθος ἀέξει.

Soph. Aj. 226, 701.

6. Choriambicum Trimetrum Catalecticum constat ex duobus Choriambis cum Bacchio: vel in primo pede ex diiambo; ‡ ut,

σὺ δ' ἐκ μὲν οἴκων πατρίων ἔπλευσας.

Eurip. Med. 431.

7. Choriambicum Trimetrum Acat. apud Sophocl. Philoct. 1138, sic se habet,

μυρὶ' ἀπ' αἰσχροῶν ἀνατεταρόνθ' ὄσ' ἐφ' ἡ—

\* Frequenter dipodiis iambicis conjungitur. Vide Aristoph. Nub. ad finem: Equit. 548; Soph. Philoct. 687.

† Resolutio longae syllabae.

‡ Hujus metri lex est, ut ait Brunckius, ut in secunda sede sit Choriambus, si ultra dimetrum excrescit.

8. Choriambicum Tetrametrum Catalecticum constat ex tribus Choriambis cum Bacchio : nonnunquam Antispastum in primo loco, Diambum in tertio admittit. In Lysistrata Aristoph. occurrit cum Trimetro Acatalectico, Dimetro Catalectico et Acatalectico; sic,

ἀλλὰ φοβοῦμαι τόδε, μᾶν ὑστερόπους βοηθῶ. 326.

νῦν δὲ γὰρ ἐμπλησαμένη τὴν ὑδρίαν κνεφαία,

μόγις ἀπὸ κρήνης ὑπ' ὄχλου καὶ δορύξου,

καὶ πατάγου χυτρείου,

δούλησιν ἀστιζομένη. Glycon. Polysch.

ὡς περὶ χερὶ τὰς μύσαράς γυναικας ἀνθρακίειν.

340.

Choriambus diversis pedibus saepenumero subjungitur, quorum usitatissimi sunt sequentes :

- |    |       |  |         |
|----|-------|--|---------|
| 1. | υ -   |  |         |
| 2. | - υ   |  |         |
| 3. | υ υ υ |  |         |
| 4. | - -   |  |         |
| 5. | - υ - |  | - υ υ - |
| 6. | - - - |  |         |
| 7. | - - υ |  |         |
| 8. | υ - υ |  |         |
| 9. | υ - - |  |         |



1. Sophocl. Antig. 950. Aj. 605.—2. Eurip. Hippol. 535, 550.—3. Eurip. Iph. Aul. 1060.—4. Sophocl. Elect. 472. Antig. 136, 787, &c.—5. Eurip. Alcest. 605.—6. Sophocl. Trachin. 638. Eurip. Hecub. 476, 639. &c.—7. Sophocl. Antig. 809. Eurip. Hippol. 146, 149.—8. Eurip. Iph. Aul. 208, 556, 772.—9. Eurip. Orest. 825. Ion. 465, 505, &c.

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## VI. DE METRO ANTISPASTICO.

1. Pes Antispastus, ex Iambo et Trochaeo conflatus, hanc formam puram habet,

v - | - v

2. Pars prior iambica omnes varietates accipit quas in prima Iambici trimetri sede adhibere Tragici solent. In posteriore quaevis Trochaei varietates admittuntur; sic,

<i>Iamb.</i>	<i>Troch.</i>
v -	- v
v v v	v v v
- -	- -
v v -	v v -
- v v	

3. Est aliquando ut pro Antispasto, aut diiambum aut ditrochaicum usurpent: et in secunda diiambii sede Dactylus etiam adhibeatur.



Notandum est pedes in antistrophicis per singulas syllabas pedibus in strophicis haud semper respondere; metra metris tantum opponere; hiatus vocalium longarum et diphthongorum nonnunquam permitti, et interjectiones sive exclamationes φειῶ, αἶ, εἶ, et talia, nunc intra metra, nunc extra aestimari.

1. *Antispasticum Monometrum, ex Antispasto simplici constat, et omnes varietates admittit.*

1. *Dochmiacus Versus,\*—Sive Antispasticus Monometer Hypercat. easdem varietates admittit; sic,*

ἀναξ λίσσομαι. Soph. Oedip. Tyr. 650  
 $\checkmark - \quad | \quad - \quad \checkmark$

τί γὰρ ἔδει μ' ὀργᾶν. Id. 1334.  
 $\checkmark \quad \checkmark \checkmark \quad | \quad - \quad \checkmark \checkmark \checkmark$

Ἑλλάνων ἀναξ. Soph. Elect. 483  
 $- \quad - \quad - \quad | \quad \checkmark$

πότνια, πότνια νύξ. Eurip. Orest. 143.  
 $- \quad \checkmark \checkmark \quad | \quad - \quad \checkmark \checkmark$

---

\* Dochmius est Antispastus cum finali syllaba, quae pro longa semper habenda est.

2. Ex duobus Dochmiis exoritur Dochmiacus Dimeter, cujus forma pura haec est ;\*

φρεῶν δυσφρόνων ἀμαρτήματα.  
 υ - | - υ | - υ | - υ | - υ |

Soph. Ant. 1261.

φίλοι ναυεῖσθαι μόνοι ἐμῶν φίλων.  
 υ - | - υ | - υ | - υ | - υ |

Id. Aj. 348.

τὸν ἐναγῆ φίλον μὴ ποτ' ἐν αἰτία.  
 υ - υ | - υ | - υ | - υ | - υ |

Soph. Oedip. Tyr. 656.

Vide etiam v. 657. Oedip. Col. 698, 700, 834, 836, &c.

3. Dochmiacus Hypercatalecticus idem est atque Choriambicum Dimetrum Catalecticum.

4. Antispastus cum Dochmio interdum copulatur, et, vice versa, Dochmius cum Antispasto ; sic,

φονεύουσα λαίμων διαμπάξ.  
 υ - | - υ | - υ | - υ | - υ |

Eurip. Bacch. 994.

βοᾷ δὲ πόντιος κλύδων ξυμ-  
 υ - | - υ | - υ | - υ | - υ |

ὁ λέυκασπις ὄρνυται λάος.  
 υ - | - υ | - υ | - υ | - υ |

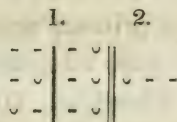
Aeschyl.

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\* Versus multo numerosior est cum syllaba dochmiaca caesuram facit.

3. *Antispasticum Pherecrateum.*

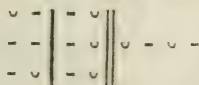
Antispasticum Pherecrateum ex duobus metris constat, quorum prius est acatalect. posterius catalect. Metrum prius est vel Antispastus purus, cujus sedem priorem occupat Iambus vel Spondaeus, vel Antispastus Trochaicus; metrum posterius est Antispastus purus Catalect. sive Bacchius.



Vide Soph. Ajac. 229, 631, 632. Philoct. 172. Oedip. Col. 670, 706. Antig. 109, 813, 843, 946. Aristoph. Ran. 1286. Eurip. Orest. 1477. Phoeniss. 211, 214. Hippol. 143, 551. Iph. Aul. 791, 1050, cum Tribracho.

3. *Antispasticum Glyconeum.\**

Antispasticum Glyconeum ex Antispasto et syzygia iambica constat. Schema istiusmodi est :




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\* Anacreonticum etiam nuncupatur.



Hinc vocatur Glyconeum cum Iambo, Spondaeo et Trochaeo ; sic,

Διὸς σκῆπτρον ἀνάσσεται.  
 0-1 - 0 110 - 0 -

Soph. Philoct. 140.

πόντον Διὸς ἐφήμενος.  
 - - 1 - 0 110 - 0 -

Id. 1124.

τὰν ἐμὰν μελέου τροφὰν.  
 - 0 1 - 0 110 - 0 -

Id. 1126.

Vide Soph. Oedip. Col. 124, 126, 127, 131, 132, 704, ubi Tribrachys primam sedem occupat. Antig. 100, 101, 102, 333, 334, 335. Ajac. 196, 231, 695, &c. Eurip. Phoeniss. 102, 209, 210, 218, 219. Hippol. 743, 745, &c. Eurip. Elect. 175.

#### 4. *Antispasticum Glyconeum Polyschematistum.*

Antipasticum Glyconeum Polyschematistum est Antispasticum Dimetrum Catalecticum, et componitur ex Antispasto, varie formato, et Choriambo, fere semper puro. Quasdam formas tiro-  
 num gratia libet hic subjungere.

	1.	2.
1.	υ -	- υ
2.	υ υ υ	- υ
3.	υ -	υ υ υ
4.	υ υ υ	υ υ υ
5.	υ -	υ -
6.	- -	υ -
7.	υ υ υ	υ -
8.	- -	- υ
9.	υ -	- -
10.	υ υ υ	- -
11.	- -	- -
12.	υ υ -	- υ
13.	- υ υ	- υ
14.	- υ υ	υ υ υ
15.	- υ υ	υ -
16.	- υ υ	- -
17.	υ υ υ	- υ υ
18.	- υ	- υ
18.	- υ	- -
20.	υ υ -	υ -

1. Eurip. Hecub. 636.—2. Eurip. Orest. 797, 798.—3. Eur. Orest. 1356.—4. Soph, Antig. 108.—5. Soph. Antig. 781. Aj. 375.—6. Soph. Antig. 785, 838.—7. Soph. Trachin. 118.—8. Soph. Phil. 1441, 1144. Eur. Phoeniss. 236.—9. Eur. Suppl. 978, 979.—10. Eurip. Orest. 827,—11. Soph. Elect. 121, 122. Antig. 137.—12. Eurip. Helen. 1334, &c.—13. Eurip. Alcest. 471.—14. Eurip. Iph. Aul. 168.—15. Eurip. Orest. 826.—16. Eur. Phoeniss. 178.—17. Eurip. Med. 989.—18. Soph. Antig. 107—19. Soph. Antig. 585. Philoct. 1167.

—Vide Burneii Tentamen de Metris, pp. 39, 41 ;  
Gaisfordi Notas in Hephaest. p. 355–6 ; et Her-  
mann. de Metris, lib. II. c. 24.

ὁ μέγας ὄλεος ἂ τ' ἀρετὰ.

Eurip. Orest. 797.

φυγάδα πρόδρομον ὄξυτέρω.

Soph. Antig. 108.

1. Antispasticum Dimetrum Glyconeum Hyper-  
catalecticum \* constat ex antispasticis dimetris  
cum syllaba. Varias hujus metri formae hae sunt:

$$\begin{array}{c} \cup - \\ - - \\ - \cup \end{array} \left| \begin{array}{c} - \cup \\ - \cup \\ - \cup \end{array} \right| \cup - \cup - \cup -$$

εὐίππου, ξένη, τᾶσδε χώρας.

Soph. Oedip. Col. 668.

Vide etiam Eurip. Med. 330.

γαῖ καὶ παννύχιος σελάνα.

Eurip. Heracl. 748.

2. Antispasticum Trimetrum Catalecticum ex  
tribus pedibus constat ; † sic,

\* Hoc etiam Sapphicum sive Hipponactium vocatur.

† Hujus metri est et alia forma quae in secunda dipodia An-  
tispastum purum habet ; sic,

ἀνδρός τοι τὸ μὲν εὖ δίκαιον εἶπειν.  
 - - - | - - - | - - - | - - - | - - - | - - -

Soph. Philoct. 136, 683, 1140.

Vide etiam Eurip. Orest. 823.

Idem fere est cum Sapphicis hendecasyllabis, quorum norma haec est. Pes primus semper Trochaeus; 2dus, vel Trochaeus vel Spondaeus; sequitur Dactylus cum trochaica syzygia, cujus ultima syllaba communis est; sic,

Ποικιλόθρον', ἀθάνατ' Ἀφροδίτα.  
 - - - | - - - | - - - | - - - | - - -

3. Antispasticum Trimetrum Acatalecticum omnes Antispasti puri vel iambici formas, et in omnibus locis, admittit. Hypercat. idem est cum syllaba in fine; sic,

στηρίζει ποτὲ τᾷδ' ἀγωνίᾳ σχολᾶ.  
 - - - | - - - | - - - | - - - | - - -

Soph. Aj. 195.

Σπάρταν οἰχομένην Ἰλιάδος παρ' ἀκτᾶς.  
 - - - | - - - | - - - | - - - | - - -

Rhes. 366.

4. Antispasticum Tetrametrum Catalecticum constat ex quatuor pedibus, quorum quartus est Antispastus, syllaba dempta.

ἔστιν δ' οἶον ἐγὼ γᾶς Ἀσίας οὐκ ἐπακούω.  
 - - - | - - - | - - - | - - - | - - -

Soph. Oedip. Col. 694.

ὄργαῖς ἔμπεδος, ἀλλ' ἔκτος ὀμιλεῖ.  
 - - - | - - - | - - - | - - - | - - -

Soph. Aj. 640.

Vide etiam Oedip. Col. 696, 701, 703, &c. Aristoph. Equit. 556, 557, &c.







Oedip. Tyr. 661, 1096. Col. 675, 1044. Electr. 486. Antig. 789. Eurip. Hecub. 470, 471, 899. Phoeniss. 216. Med. 850, &c.

3. *Dimetrum Acatalecticum.*

*Paeon 2.* τί τοι ποτὲ τᾶς ἀπλάστου  
 κοίτας ἔρος, ὦ ματαία,  
 σπύσει δανάτου τελευτάν.

*Brachyc.* μηδὲν τόδε λίσσου.

Eurip. Med. 152.

Vide etiam Soph. Oed. Tyr. 885, 887. Col. 1214. Antig. 605, 783, 784, 790.

4. *Trimetrum Brachycatalecticum.*

ἄλλοις ἐπενάμα στυφελίζων.

Soph. Antig. 139.

ἴκου τὰ κράτιστα γᾶς ἔπαυλα.

Id. Oedip. Col. 669.

Solutio prioris longae,

δανάτω, δανάτω πάρος δαμείην.

Eurip. Med. 648.

6. *Trimetrum Acatalecticum.*

τὰν οὐθ' ὕπνος αἰρεῖ ποθ' ὁ παντογῆρας.

Soph. Antig. 606.

Θνατῶν βίωται πάμπόλυ γ' ἐκτὸς ἄτας.

Id. 614.

7. *Tetrametrum Brachycatalectum, quod etiam Sotadicum dicitur.*

εἰ καὶ βασιλεὺς πέφυκας, ὡς Θνητὸς ἄκουσον.

Sotad. Frag.

πλουτεῖ τις ἄγαν, ἀλλὰ πάθος παρέλαβεν αὐτόν.

Id.

Si Ionicus a majore, vel Paeon secundus, vel Molossus antecedit Choriambum, versus tunc *Prosodiacus* dicitur; sic,

Μοῦσαι δὲ παλαιγενέων. Eurip. Med. 421.

ἄνω ποταμῶν ἱερῶν. Id. 411.

ἔνθ' Ἑλλάναν ἀγοραί. Soph. Trach. 638.



## VIII. DE IONICO A MINORE.

o o - -

1. In hoc metro Iambica syzygia ubicunque admittitur: et aliquando Paeonem secundum aut tertium Epitritus secundus subsequitur, hoc modo ἀνάκλασιν efficiens.

2. Molossus, qui est ejusdem temporis, nonnunquam in prima versus parte invenitur, etiamque in imparibus locis, Iambica syzygia praecedente.

3. Syllabae longae solutionem patiuntur.

1. Ionicum a minore Dimetrum Catalecticum constat ex duplici Ionico a minore; priore integro, posteriore catalect. In priore metro ultima longa dissolvi potest; in posteriore admitti videtur Molossus, ultima syllaba abscissa:\* sic,

γένος οὐθ' ἀμερίων. Soph. Ajac. 398.

Ἀθαμαντίδος Ἑλλης.† Aeschyl. Pers. 65.

Vide etiam Eurip. Iph. Aul. 1052. Bacch. 78, 86. 519, &c.

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\* Ita Burnei in priore Tentaminis parte p. 77, § ii. Verum, ut mihi videtur, versus, ex Aeschyl. Pers. potius ad Ionicum a maj. referri debet.

† Versus inter Dochmiacos recenseri potest.

2. Ionicum a minore Dimetrum Acatalecticum constat ex duobus Ionicis a minore ; sic,

τίς ὁ κραιπνῶ ποδὶ πηδῆ-

ματος εὐπετοῦς ἀνάσσαν ; Aeschyl. Pers. 95.

*Ion. Dim. Anacloin.*

3. Ex dimetro Ionico a minore Acatalectico et Catalectico simul junctis exoritur metrum Ionicum a minore Tetrametrum Catalecticum ; sic,

τόθεν οὐκ ἔστιν ὑπερθνατὸν ἀλύξαντα φυγεῖν.\*

## IX. DE METRO PAEONICO SIVE CRETICO.

P. 1. - 0 0 0 P. 2. 0 - 0 0 P. 3. 0 0 - 0 P. 4. 0 0 0 -  
- 0 - CRET.

1. Hoc metrum nonnunquam Creticum vocatur ; quod ad tempus enim attinet pes Creticus idem est.

2. Pes Bacchius 0 - - aliquando, praesertim in clausulis, invenitur : omnes enim pedes, ex quinque temporibus conflati, recipiuntur.

1. Metrum Paeonicum Dimetrum ubique Creticum pedem accipit ; qui pes aliquando et primam et tertiam simul solutam habet ; sic,

\* Melius disjunctum.

ἡ ποθεινὸς φίλοις. Eurip. Phoeniss. 330.

δρομάδες ὡς πτεροφόροι. Eurip. Orest. 311.

νῦν πρὸς ἔμ' ἴτω τις, ἵνα. Aristoph. Lys. 688.

Vide etiam 689, 690. Equit. 303. Acharn. 286, 291. Soph. Oedip. Tyr. 653, 665. Eurip. Med. 1248.

2. Trimeter rarius occurrit; nec nisi dimetris clausulae loco adjunctum. Vide Hermann. de Metris, p. 361.

3. Tetrametrum Paeonicum solutionem longarum libentissime patitur; sic,

ὡ μακάρι' Αὐτόμενες, ὡς σε μακαρίζομεν.

Aristoph. Vesp. 1275.

ποῦ μ' ἄρ' ὅς ἐκάλεσε; τίνα τόπον ἄρα ποτὲ νέμεται;

Id. Av. 312.

Pes Creticus saepe jungitur trochaico Hemio-  
lio; sic,

εὐτρέπης ἐπὶ πόλιν διώκων.

Aeschyl.

Pes Bacchius clausulis occurrit,

ἰθ' ὡς ἴναξ.

Soph. Oedip. Tyr. 1468.

---

Hic loci versum Periodicum subjungere libet, Pindaro maxime familiarem: constat ex dipodia Iambica et Trochaica; sic,

ἀναξιφόρμιγγες ὕμνοι Pind. Olymp. II. 1.

πιθοῦ Δελήσας φρονήσας τ'—

Soph. Oedip. Tyr. 649.

τίς ἔτι ποτ' ἐν τοῖσδ' ἀνῆρ. Id 892.

Vide etiam Elect. 249; catalectus reperitur Oed.  
Tyr. 654, 664.

## VII.

### DE ASYNARTETIS.

HORUM versuum indolem et artificium plane cognovit magnus Bentleius; cujus verbis ad Horatii Epod. xi, uti licebit. “ Sub primis Poëticae  
“ artis initiis simplici pede versus decurrebant,  
“ heroicus Dactylo, Trochaicus et Iambicus, uter-  
“ que suo: nisi ubi, pes omnibus illis cognatus,  
“ Spondaeus interponebatur; quo versus, *tardior*  
“ *paullo graviorque ad aures veniret.* Postea, ut  
“ varietatis gratiam aucuparentur, cola\* quaedam  
“ sive partes heroici versus cum colis trochaici  
“ generis vel Iambici, et vicissim, in unum versum

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\* COLON est membrum quod finitis constat pedibus, COMMA autem in quo vel pars pedis est.





*De Strophe, Antistrophe, et Epodo*, ita disseruit Marius Victorinus :

“ Pleraque Lyricorum carminum, quae versu  
 “ colisque et commatibus componuntur, ex Stro-  
 “ phe, et Antistrophe, et Epodo, ut Graeci appel-  
 “ lant, ordinata subsistunt, quorum ratio talis est.  
 “ Antiqui Deorum laudes carminibus compre-  
 “ hensas circum aras eorum euntes canebant, cu-  
 “ jus primum ambitum, quem ingrediebantur ex  
 “ parte dextra *στροφὴν* vocabant. Reversionem  
 “ autem sinistrorsum factam, completo priore or-  
 “ be, *ἀντιστροφὴν* appellabant : dein in conspectu  
 “ Deorum soliti consistere, cantici reliqua conse-  
 “ quebantur, appellantes id *ἐπαδὸν*. Nam Epodus  
 “ est tertia pars aut periodus Lyricae odes. Igi-  
 “ tur quae post *στροφὴν* et *ἀντιστροφὴν*, *ἐπαδὴν* dice-  
 “ bant,” &c.

## METRORUM DISTRIBUTIO CANTUS

## STROPHE.\*

*Dactyl. Hex.* ὦ Διὸς ἀδυσπένης Φάτι, τίς ποτε τᾶς πολυχέρσου 151  
 - - - - -

*Iamb. Dim. Ac.* Πυθῶνος ἀγλαὰς ἔσας  
 - - - - -

*Dactyl. Hex.* Θῆσας; ἐπέταμαι φοβεράν φρένα, δειματι πάλλων,  
 - - - - -

*Anapaest. Dim. Cat.* Ἥϊε, Δάλιε, Παιῶν,  
 - - - - -

*Dactyl. Tetr.* Ἀμφὶ σοὶ ἀζόμενος, τί μοι ἤ γέον 155  
 - - - - -

*Id.* Ἥ περιτελλομέναις ἄραις πάλι,  
 - - - - -

*Dactyl. Dim.* Ἐξανύσεις χρέος.  
 - - - - -

*Dactyl. Hex.* Εἰπέ μοι, ὦ χρυσίας τέκνον Ἐλπίδος, ἀμῶροτε Φάμα.  
 - - - - -

## EPODUS.

*Glyc. pur. cum. Troch.* ὦ πόποι, ἀνάριθμα γὰρ 167  
 - - - - -

*Dochmiac.* Φέρω πῆματα.  
 - - - - -

*Iamb. Dim. Acat.* Νοσῆ δ' ἐμοὶ πρόπας στόλος,  
 - - - - -

*Dactyl. Trim.* Οὐδ' ἐνὶ φροντίδος ἔγχος, 170  
 - - - - -

*Id.* ὦ, τίς ἀλίξεται οὔτε γὰρ  
 - - - - -

*Cretic. Dimetr.* Ἐκγονα κλυτᾶς χροῶς  
 - - - - -

*Dactyl. Trim.* Αὐξεται, οὔτε τόκοισιν  
 - - - - -

Ἰήους καμάτους† ἀνέχουσι γυναῖκες  
 - - - - -

## CHORCI SOPHOCLIS OEDIP. TYR.

## ANTISTROPHE.†

Πρῶτά σε κεκλωμένα, θυγάτηρ Διὸς, ἄμβροτ' Ἀθήνα, 159

Γαῖάοχόν τ' ἀδελφεῶν

Ἀρτεμιν, ἃ κυκλόεντ' ἀγοραῖς θρόνον εὐκλεα δάσσει,

Καὶ Φοῖβον ἐκαθόλου, ἰῶ

Τρισσοὶ ἀλεξιγόμοι προφάνητέ μοι,

Ἐἴ ποτε καὶ προτέρας ἄτας ὑπερ

Ορνυμένας πόλει

Ἡύσατ' ἐκτοπίαν φλόγα πῆματός, ἔλθετε καὶ νῦν.

\* Veram lectionem ex Hesychio colligendam esse censeo ; scil. Ἰήους καμάτους ἀνέχουσι γυναῖκες. Ἰήους καμάτους, inquit ille, τοὺς κατὰ τὸν τόκον, ἐν ᾧ ἴασι φανῆς διὰ τοὺς πόρους καὶ πᾶς ᾠδῖνας αἰ τίκτουσαι. τινὲς δὲ τοὺς θρηνητικούς πόρους, ἀπὸ τοῦ ἰαλέμου. Σοφοκλῆς Οἰδίποδι Τυράνῃ. Vox Ἰήων metrum pesundat. Mihi videtur Dactyl. Pentametrum esse, in quo vocalis longa ante vocalem media in voce nunquam corripi debet. Praeterea Ἰήος est nomen Apollinis, ut supra 154, nec unquam lugubris vel lacrymosus sonare potest ; neque consentaneum mulieres parturientes vota Apollini facere, sed Dianae. Constructio quoque durior et inusitata videtur. Ἀνίχω, sustineo, regit nonnunquam accusativum rei, quanquam haec significatio magis usui vocis mediae quam activae competit. Verum, si quidem negetur accusativum post ἀνίχουσι, sensu sustinere vel tolerare, locum habere, altera lectio, scil. Ἰήων καμάτων praeponenda erit. Dubito equidem an Ἰήος unquam legi debeat nisi ut Apollinis nomen. Confundi suspicor voces Ἰῆος et Ἰήος. Prior enim lugubris vel clamosa lamentatio significare videtur ; posterior autem, ab ἰάομαι, sano, derivata, Apollinem medicinae Deum denotat : Ἰήος vel Ἰήιος fortasse in usu erat ex ἰημι, mitto ; quae vox cum spiritu aspero scribi debet, ad Eurip. Phoeniss. 1050, 1051, loco Ἰήος.

† Metra Strophae respondent.



<i>Glyc. Polyschem.</i>	" Ἄλλον δ' ἂν ἄλλω προσίδοις,	175
<i>Anap. Monom. Hyp.</i>	" Ἀπὲρ εὐπτερον ὄρνιν,	
<i>Dactyl. Pentam.</i>	Κρεῖσσον ἀμαιομακέτα πυρὸς ὄρμενον ἀκτάν	
<i>Iamb. Dim. Brach.</i>	Πρὸς ἐσπέρα θεῶ,	
<i>Troch. Dim. Brach.</i>	' Ὡν πόλις ἀνάριθμος ὄλλυται.	
<i>Anap. Monom. Hyp.</i>	Νηλέα δὲ γένεθλα.	180

## METRORUM DISTRIBUTIO CANTUS

## STROPHE á.

<i>Prosodiacus.</i>	' Ἄνω ποταμῶν ἱερῶν	411
<i>Doehmiacus.</i>	Χωροῦσι παγαί,	
<i>Antipast. Troch. et</i>	Καὶ δίκαι καὶ πάντα πάλιν στρέφεται.	
<i>Dact. Dim. Hyper.*</i>		
<i>Antisp. et Doch.</i>	' Ἀνδράσι μὲν ὄλλαι βουλαί· θεῶν δ'	
<i>Dactyl. Trim.</i>	Οὐκέτι πίστις ἄραρε.	415
<i>Antisp. Troch. et</i>	Τὰν δ' ἔμῶν εὐκλείαν ἔχειν βιοτάν	
<i>Dact. Dim. Hyper.*</i>		
<i>Iamb. Mono. Hyperc.</i>	Στρέφουσι φάμαι.	
<i>vel Dochmiac. Iamb.</i>		
<i>Troch. Trim. Catal.</i>	" Ἐρχεται τιμὰ γυναικείω γένει	
<i>Dactyl. Dim. Hyper.</i>	Οὐκέτι δυσκείλαδος	
<i>vel Dactyl. Dochm.</i>		
<i>Iamb. Dim. Catal.</i>	Φάμα γυναικίας ἔξει.	420

\* Vel Antispast. et Dochm.

<i>Glyc. pur. cum Tr.</i>	Πρὸς πέδω θανατηρέω.	
<i>Dactyl. Dim. impur.</i>	Κεῖται ἀνοίκτως.	
<i>Dactyl. Tetram.</i>	Ἐν δ' ἄλοχοι, πολιαί τ' ἐπὶ ματέρες.	
<i>Glyc. pur. cum Iambo.</i>	Ἄυτάν παραξώμιον.	
<i>Chor. et Doch. Tr.</i>	Ἄλλοθεν ἄλλαι λυγρῶν πόνων.	185
<i>Paroemiac.</i>	Ἰκτῆρες ἐπιστοναχοῦσι.	

CHORICI EURIPIDIS MEDEAE.\*

281

ἌΝΤΙΣΤΡΟΦΗ α.

Μούσαι δὲ παλαιγενέων	
Λήξουσ' αἰοιδᾶν,	
Τὰν ἑμὰν ὑμνεῦσαι ἀπιστοσύναν.	
Οὐ γὰρ ἐν ἀμετέρα γνώμα λύρας	
Ἦπασε Θέσπιν αἰοιδᾶν	425
Φοῖβος ἀγήτωρ μελέων· ἔπει ἀντ-	
ἀχησ' ἀν ἕμνον	
Ἄρσένων γέννα· μακρὸς δ' αἰὼν ἔχει	
Πολλὰ μὲν ἀμεστέραν	
Ἄνδρῶν τε μοῖραν εἰπεῖν.	430

\* Ex edit. Porsoni.

## STROPHE β'.

<i>Choriamb. Trim. Cat.</i>	Σὺ δ' ἐκ μὲν οἴκων πατρίων ἔπλευσας	143
<i>Dactyl. Dim. Hyper.</i> } <i>vel Dactyl. Dochm.</i> }	Μαινομένα κραδία,	
<i>Ionic. a maj. Dim.</i> } <i>Acat.</i> }	Διδύμους ὀρίσασα πόντου	
<i>Ionic. a maj. Dim. Cat.</i>	Πέτραις ἐπὶ δὲ ξένας	
<i>Ion. maj. Dim. Acat.</i>	Ναίεις χθονὶ τᾶς ἀνάνδρου	435
<i>Id.</i>	Κοίτας ὀλέσασα λέκτρον,	
<i>Id.</i>	Τάλαινα, φυγὰς δὲ χώρας,	
<i>Dochm.</i>	"Ατῆμος ἐλαύνει.	438

METRORUM DISTRIBUTIO CANTUS CHORICI  
ARISTOPHANIS NUB.

<i>Dactyl. Dim. Hyper.</i> } <i>vel Dochm.</i> }	"Αέναοι Νεφέλαι	275
<i>Id.</i>	"Αρθῶμεν φανεραί,	
<i>Anapaest. Dim. Cat.</i>	Δροσερὰν φύσιν εὐάγητοι,	
<i>Dactyl. Tetram.</i>	Πατὴρ δ' ἀπ' Ὀμηκεῖν βραχὺ χέει,	
<i>Id.</i>	"Υψηλῶν ὀρέων κορυφὰς ἐπὶ	
<i>Dactyl. Dim.</i>	Δενδροκόμους, ἴνα.	280

## Cetera Dactylica.

<i>Dactyl. Dim. Hyper.</i> } <i>vel Doch.</i> }	"Ομμα γὰρ αἰθέρος ἀ-	285
<i>Anap. Mon. Hyper.</i> } <i>vel Anapaest. Doch.</i> }	κάματον σελαγεῖται,	

ΑΝΤΙΣΤΡΟΦΗ Β.

Βέβαιε δ' ἔρκων χάρις, αὐδ' ἔτ' αἰδώς 439

Ἑλλάδι τᾷ μεγάλῃ

Μένει, αἰθερία δ' ἀνέπτα.

Σοὶ δ' οὔτε πατὴρ δόμοι

Δύσανε, μεθομίσασαι

Μόχθων πάρα, τῶν δὲ λέκτρων

Ἄλλα βασιλεία κρείσσων 445

Δόμοισιν ἐπέστα.

Choriamb. Dim.  
Catalect.

Μάρμαρῆαισιν αὐγαῖς.

Paroemiacus.

τηλεσκόπῳ ἕμματι γαῖαν.

CANTUS CHORICUS β. 1020.

Glycon. Polyschem. ὦ καλλιπυργον σοφίαν

Choriamb. Dim. Cat. Κλεινοτάτην τ' ἐπασκῶν.

Glycon. Polyschem. ὦς ἠδὺ σοῦ τοῖσι λόγοις

Choriamb. Dim. Cat. Σῶφρον ἔπεστιν ἄθος.

Epionic. Εὐδαίμονες ἄρ' ἦσαν οἱ

Antipast. Dim. Cat. Τότε ζῶντες, ἠνίκ' ἦς,

Choriamb. Dim. } τῶν προτέρων, πρὸς οὖν ταῦτ' ᾤ\*  
Acat. Impur. }

\* Hunc et versum sequentem ita ordinavi contra Brunckii sententiam, ut fiant Choriambici Dimetri, utque cum proximo cohaereant.





*PART II.*



DISSERTATION

ON THE


VERSIFICATION OF HOMER,

AND THE

*USE OF THE DIGAMMA IN HIS POEMS.*



AN INQUIRY  
INTO THE  
VERSIFICATION OF HOMER,  
AND  
*THE USE OF THE DIGAMMA*  
IN HIS POEMS.



THE subject of the following discussion was undertaken with a view of unfolding the laws of Homer's versification, and of examining the validity of certain Theories respecting the use of the Aeolic Digamma in his Poems. When my attention was more particularly turned to this subject, in consequence of an examination of the other metres used by the Greeks, I was very much struck with the looseness and uncertainty that appeared in the writings of all the commentators and editors of Homer that I had an opportunity of consulting. While the laws of Iambic, Trochaic, and Anapaestic verse seemed to be fixed with



great precision, particularly by the late Professor Porson, nothing material appeared to me to have been done towards establishing the rules of Hexameter verse since the time of Clarke, whose labours in this department have long been regarded as unsatisfactory. The conclusion naturally to be drawn was, either that Homer constructed his verse without any definite rules and principles to guide him, which I could not allow myself to suppose, or that his language had been so altered by ignorant grammarians and critics as to preclude all attempts to discover the principles upon which he had founded it. This latter supposition seems to have received considerable countenance from several eminent scholars, who, judging of Homer's language less from internal evidence than their own conceptions of what it ought to have been from the period in which he lived, and the mutilated monuments of ages and people to which no dates can be fixed, have endeavoured to re-establish its ancient orthography, to point out interpolations by succeeding Poets, and to supply those defects occasioned by ignorance and the lapse of time.\*—But if Homer's poems have been as much corrupted by interpolations and other changes as some ingenious men suppose, then I conceive it would be in vain to attempt

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\* See Dr Burgess's *Annotationes in Dawesii Miscellanea Critica*, p. 416; Villoison's *Prolegomena in Homerum*, p. 6; Payne Knight's do.

any investigation of the principles upon which his versification was founded ; because, we must be uncertain, at every step of our progress, what is genuine and what spurious, and must come to this conclusion, that the Iliad and Odyssey are a mere farrago of some original descriptions and sublime passages, with other pieces of far inferior merit and in a different style. Though interpolations and errors, it cannot be denied, sometimes occur, yet, I imagine, every unprejudiced reader, capable of understanding these poems in the original language, will think with me that throughout, with a few exceptions, they bear the marks and stamp of one mind, too much superior to the common race of poets in invention, description, delineation of character, and every distinguishing attribute of poetic genius, to be confounded with the humble imitations of ordinary authors. It appeared to me that the whole body of his poems presented, even at this distant period, no very incorrect specimen of what they were in ancient times ; and that the language was nearly such as it came originally from Homer's lips. Nor am I aware, after having pursued the investigation to a considerable length, upon other grounds, indeed, than most of his critics and commentators, that I have been deceived in my opinion. If I am not mistaken, I think that I have discovered certain laws by which his verse must have been constructed, as they apply, with some exceptions which I shall afterwards notice, to almost every

line both in the Iliad and Odyssey. But before either stating or supporting these laws by examples, it will be necessary to inquire a little farther into the validity of those statements which represent the language of Homer as having undergone such changes as to require, in several instances, adventitious aid to make the verse complete.

These opinions seem to rest upon the assumption, that the language and dialect, which Homer used, were rude and uncultivated when compared with the same language as it appeared in the works of later writers. If we had possessed, as in our own country, a regular series of authors from the time when the language began to be first cultivated, to enable us to mark the various changes and improvements which it underwent, we could then have formed a judgment how far such opinions were correct. But unfortunately we have no documents of this kind by which to judge of Homer's language. He appears all at once, the first as well as the greatest of poets, as if fortune had determined that he should stand alone, the object of general admiration, and had sunk in the ocean of oblivion every monument that might have contributed to raise him to the summit of greatness. But we are not, on this account, to suppose that the literature of his country, whatever it was, had not been cultivated to any extent, that the language was neither re-



fined nor polished, or that poets of considerable eminence had not existed to point out, by their example, the path which he so successfully trode. Though a veil of mystery still hangs over the place of his birth, there can be little doubt that he was a native either of Asia Minor or of one of the Ionian islands, and that the dialect he chiefly used was the Ionian. It is evident, from the testimony of the best informed historians, that the inhabitants of that quarter of Greece, as well as of Thessaly and Thrace, were, at a very early period, far superior to those situated more towards the west, in civilization, commerce, the arts, and particularly poetry. The names of Thamyris, Olen, Orpheus, Musaeus, and Eumolpus, are recorded as the fathers of Grecian poetry, and even of philosophy and religion; and though some doubt may be entertained whether all of them were prior to Homer, there can be none respecting the first, since he is represented by that poet himself as having contended with the Muses.\* The current of Grecian civilization evidently flowed from Thessaly, Thrace, Lycia, and Phrygia, as well as from Phoenicia and Egypt, and carried with it the knowledge and arts which had been previously established in those countries. But it is evident, from many circumstances which occur in Homer's poems, that none of the arts

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\* Iliad, B. 595.



had kept equal pace with poetry. The praises of the gods and heroes were celebrated in verse. The laws of the ancient Legislators were communicated through the same medium. Even maxims of morality, as well as the history of events were recorded in the Poet's song, and recited to the people by a class of men who wandered about, from place to place, with the view of instructing and delighting their hospitable entertainers. Was it surprising then that the language of poetry should have been cultivated, even before Homer's time, to a great extent, in the more enlightened parts of Greece, when the other arts, which have no natural connection with it, had made far less progress? Great facility was afforded for this purpose by the nature of the Greek language. Its expressive sounds; its varieties of flexion; its wonderful aptness for combination, and singular felicity for characterising every object of nature, from the study of which it might be said to have sprung, rendered it peculiarly susceptible of improvement, particularly in that art which was cultivated both with the view to instruct and please. To suppose that either, on the one hand, Homer brought it to that degree of perfection in which it appears in his poems, or on the other, that the state in which we now find it, is not, with a few corruptions, the same as he employed it, but that it was greatly modernized after his time, seem to be equally destitute of foundation. Its elemen-

tary parts must have been combined, modified, and varied in different ways by the elision both of consonants and vowels: its compound terms must have been rendered less rugged when united together, and its character for the uses of poetry, and as adapted to all its rules, must have been previously fixed. That he shewed its powers and its endless variety to a greater extent than any preceding poet is almost unquestioned; and that he freely employed, what scarcely any other language could have allowed, shades of dialect spoken by contiguous tribes, may perhaps be admitted with some limitations: For, as I shall afterwards endeavour to shew, there is much less variety of dialect in Homer than is commonly supposed. Still he found the poetical style in a high state of improvement, retaining, however, in a few instances, vestiges of the rude state from which it had sprung.\* How else can we account for that vast variety of single and compound epithets by which the minutest, as well as the greatest objects, are characterised? for those nice discriminations in matters pertaining both to body and mind, and that happy application of terms derived from material objects to abstract and imaginary qualities, if not only the language, but many of the useful and ornamental arts of life, had not been successfully

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\* I mean the terminations  $\varphi\iota$ ,  $\vartheta\alpha$ ,  $\vartheta\epsilon$ , or  $\vartheta\epsilon\nu$ , and  $\vartheta\epsilon$ .

cultivated? For language borrows its form from the face of nature and the arts of man, multiplies its terms as these are varied and extended, and acquires its polish and refinement by a constant endeavour to unite copiousness with harmony. I think it may be asserted with truth, that the Ionian dialect, which he chiefly used, had been refined as much as possible by the elision of consonants and the bringing together as many vowels as were consistent with the structure of the component parts of words and the harmony of sound. This practice, which is common in every language, was carried to a far greater extent in that of the Greeks than in those of barbarous nations, where a multiplicity of consonants are to be found unfavourable for combination, and where the constituent parts of many words cannot be discovered in consequence of the numerous elisions that took place. How far such elisions were admitted in the language which Homer used, may be a curious and not unprofitable enquiry, but cannot in any shape, I imagine, affect the structure of his verse, as they must all have been made at a period long prior to his time.\*

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\* Mr Payne Knight, both in his Analytical Essay on the Greek Alphabet and Prolegomena to Homer, has, with a great deal of learning and ingenuity, endeavoured to shew that Homer's language was not, in many instances, such as we now have it in the editions of his works. In this I partly agree with him, but upon rather different principles. His enquiries, if my opinion be correct, go back to a period of the language



It has been supposed, however, from certain peculiarities in his versification, that he must have used what was called the Aeolic digamma, which, though not found in the modern editions of his poems, nor perhaps in those copies of them formerly circulated through Greece, and revised by the Alexandrian grammarians, is thought essential to the structure of some parts of his verse. That the Aeolians used such a letter is evident from the assertion of several ancient authors; but till it can be satisfactorily proved that Homer chiefly used the Aeolic dialect; that the digamma, if he

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prior to Homer's time. To proceed with effect in such an inquiry, I apprehend we must try to discover the elementary parts of the language, not merely the letters which Mr K. has treated of with much ingenuity, but also of the original parts of words. Their combinations should be traced, if possible, to their constituent parts: above all, the terminations both of nouns and verbs\* should be attempted to be explained, because I am convinced that they were originally separate and independent words with distinct acceptations. To discover the modifications they underwent when brought into combination with other words, and the superadded idea they were calculated to convey, would be both amusing and instructive. To ascertain also the causes why vowels, originally short and supported only by single consonants, are uniformly long, would likewise be of great utility. It is to such purposes the digamma may be rendered useful, but in no degree, I apprehend, to the language as used in the time of Homer.

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\* I have endeavoured to point out the origin of the terminations of verbs in a small work, entitled, 'An Analysis of the Formation of the Greek Verb', Edin: 1813.



did use it, was not a vowel sound, but always possessed the power of a consonant, and that it is essentially necessary for his versification, I must be permitted to withhold my assent from such an opinion. I have already said that the dialect which Homer chiefly used was the Ionic and not the Aeolic; of this we can judge only from the character of the two as they are found in inscriptions, on monuments, or in the writings of the ancients. Every scholar knows that there are but few remains of the Aeolic dialect now to be found, and those specimens of it which still exist, with which we can compare the poems of Homer, bear a very different appearance from his language. I allow, indeed, that some peculiarities ascribed to the Aeolic dialect are to be found in Homer; but the same may be said of the Attic; for it is evident that all these dialects bore, at an early period, a much nearer affinity to each other than they did afterwards when spoken by different people who had made greater or less progress in literature and the arts. The decided character of Homer's language appears to me Ionian, if I may be allowed to compare it with that of Herodotus.\* There are, no doubt, distinctive differences between the two, but not more than may be supposed to have taken place during the long period that intervened from the time of the former to that of the latter, and between the lan-

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\* See Dr Bentley's Dissertation, p. 228.

guage of poetry and prose.—But, it may be said, though it could be proved that Homer used the Ionic dialect, still the digamma appears under another shape with equal power: For, according to Dawes, in his *Miscellanea Critica*, pp. 119, &c. the Ionians used the letter *Vau*, with the power of a consonant, instead of the Aeolic digamma. This, I imagine, can be supported by no good authority whatever, and is, in fact, only a slight change in the pronunciation of the letter, which the supporters of the digamma, in modern times, uniformly suppose to have had the power of a consonant. In answer to this, I shall here quote a passage from the Appendix to the same book, which appears to me to convey a correct idea of the original use and subsequent disappearance of any letter of the kind.\* ‘Atque,’ says the Bishop of St David’s, ‘de hac re verba Francisci Wise proferre liceat. Cum antiqua dialectus paulo emolliretur, atque alphabetum elementorum numero augetur, digamma F negligi coepit; et antequam in desuetudinem prorsus abierit, forma ejus facta fuit mutila; ita ut superior linea tolleretur, hoc modo, F; vel quando βουστροφηδὸν scribebant; sic Ϝ. *Utrumque* enim signum aspirationem notasse arbitror; et minime mihi persuadere possum nempe posteriorem notam priori contrariam sonuisse; namque nihil erat cur lenis syllaba ita distingueretur.’ Those

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\* P. 345.

marks which are found on ancient inscriptions, and have been supposed to indicate the Aeolic digamma, or, according to Dawes, the Ionic *Vau*, are the indications of that rough breathing, which was at first, perhaps, wholly guttural, but afterwards softened to the breathing of the letter *H*,\* and lastly to the spiritus asper which succeeded it. Even the changes which the form of that character underwent, are sufficient proofs of its nature and use. The aspirate was abbreviated into the form of F the half of the H, for the sake of dispatch; it afterwards assumed a crescent shape ε, and, lastly, was diminished to the small figure of the spiritus asper, '. But even though the digamma or Ionic *Vau* had been used by the Greeks, still I assert that it must have disappeared before the time of Homer; because it is evident, as has already been stated, that his

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\* They appear to me to have been used in a similar manner with the Roman H, indicating a certain sound, but possessing no power as a consonant in poetry.—In many of the most ancient inscriptions, particularly in that found on the promontory of Sigaeum, written in the most ancient manner (βουστραφιδον), the H is used as an aspirate: \* It is found also with the same power in many of the inscriptions on the monuments brought to this country by Lord Elgin; a copy of which, with short details of each by Mons. Visconti, was sent to me for inspection by his lordship's permission. Among these is the inscription on the pillar found on the promontory of Sigaeum, and others probably of a more recent date.

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\* This monument according to Lanzi, was erected about the year 550 B. C.



language has every mark of high cultivation, and of a systematic endeavour to exclude a multiplicity of consonants. As many vowels appear to have been brought together as was consistent with the harmony of sound; and, in several instances, particularly in some compound words, they were embodied so close, by the elision of consonants, as to render it difficult, if not impossible, to discover their component parts. From this studied harmony, the result of many changes and improvements in the structure of the language, arose that sweet and flowing tone of the Ionic dialect so conspicuous in Homer and Herodotus. It is altogether at variance with its character, to suppose the digamma was ever used but as a vowel sound. To introduce it as a consonant, either with the power of F or V, would be, in my opinion, to barbarise the language, and instead of representing it in the state which Homer used it, to bring it back to those rude and harsh sounds, which probably characterised it when first introduced into Greece by the wandering Pelasgi from their Scythian deserts.

That the Aeolians used such a letter as the digamma, and continued to use it longer than the other Greeks, is not improbable: but before the supporters of this doctrine make any thing of their argument, they must shew what was the particular character of that letter among the Aeolians. In this they are not all agreed; some sup-



posing it to be the same as *ou*, as is most probable, others of *f*, or *v*. In support of the former, may be quoted the opinion of Dionysius of Halicarnassus, in his 1st book of the Roman History: He compares it with the sound of the *ou* diphthong in the name of the town Ουέλια, commonly written *Velia*. He also shews that the form *F* and the Latin *V*, were pronounced in the same manner: so that if this account be correct, neither the digamma, nor the Latin *V* should have the decided sound of consonants, but rather of the diphthong *ou*.\* In confirmation of this

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\* The digamma,' says Mr Knight, Analytical Essay, p. 11, 'was certainly pronounced rather as a simple aspirate, than as an aspirated consonant, and differed from the common note of aspiration, in the impulse which caused the forced expiration, being given from the throat rather than from the tongue and palate.'—'It is generally supposed among the learned at present, that the digamma was pronounced like our W, for it corresponded to the Latin V, the sound of which was certainly the same.' Negat autem Priscianus, says the same author, § 85. Prolegom. in Homerum; digamma nisi vocali, atque ei in principio vocis praeponi posse, unde apud Aeoles in β transisset quoties ab φ inciperet dictio, quae aspirari solita esset, ita ut ΠΗΤΩΡ, ΒΡΗΤΩΡ, dixerint. Lib. I. p. 547.

From all that I have seen and read of the digamma, I consider the account given of it by the Bishop of St David's, in his Strictures on Dr Marsh's *Horae Pelasgicae*, the only one rational and tenable, and consistent with the description of it by ancient authors. Dr Marsh appears to have totally misunderstood its nature and power. The same may be said of some other authors, who seem to have formed such a strong

opinion, we find many of the Greek writers in the reign of the Caesars, and most of the Byzantine historians, employing this sound in such words as Virgilius, Ουιργίλιος. Valerian, Ουαλέριον.

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partiality for its form and use, that, not content with thrusting it into every word where it could possibly stand in Homer's poems, they appear to have an inclination to try its effect in Attic poetry also. This is as absurd a delusion as was ever practised upon the literary world. In reply to the following observation in the *Horae Pelasgicae*, p. 85, —“ There is reason to believe that the very epithet ψιλόν was given to V in its quality of *consonant*. This epithet implies the existence of some cognate letter, which in reference to V was δαυ; for except in respect to a cognate letter, there was neither need nor ground of distinction.”—Dr Burges observes, “ ψιλόν in upsilon appears to me to be said, not in reference to another letter, but to a different state of the *same* letter, and in its quality of *vowel*. There are three letters in the Greek alphabet thus discriminated: Ο μικρόν opposed to Ο μέγα, which was larger in figure and longer in sound than the simple letter; Ε ψιλόν (single or short E) opposed to Η, that is long E, or double E, ΕΗ, ΕΙ, and EI; and thus V ψιλόν (single or short v) opposed to w or double v. The Digamma, though it resembles a double γαμμα, was in fact a double Vau, one being placed on the other; διτταις ἐπὶ μίαν ὄρθην ἐπιζευγνυμένον πλαγίαις, as Dionysius says of the figure of the letter.” He afterwards adds, “ We learn from Priscian, that the Aeolic letter was called Vau before it was called Digamma. The name of Vau was derived from the Hebrew alphabet, where it possesses the same sound that Priscian assigns to it. As the ancient *name* of the letter differed from the more modern, so no doubt did the figure. The modern name originated in its altered figure, a double Vau, which

Severus, *Ξεούηρος*, &c.—But unless it can be shewn, beyond the possibility of a doubt, that Homer used the Aeolic dialect alone, it may be asserted with equal confidence, that he used, instead of the digamma, the letter B, which was commonly employed instead of it by the Lacedaemonians,

“ was called by the Greeks a double *γάμμα*. The single Vau “ must have preceded the double Vau and double *γάμμα*. It “ was called by the Aeolians Vau from its sound, and Digam- “ ma from its figure,” &c. I would recommend the whole tract as containing by far the best account of this now very *important letter*, which the Greeks appear to have thought so little of that they very early excluded it from their alphabet.

To the important observations of the Bishop of St David's, quoted above, may be added the following, which appear to me decisive of the sound of the Roman V. “ Cum Marcus “ Crassus exercitum Brundisii imponeret, quidam in portu ca- “ ricas Cauno advectas vendens, *Cauneas*, clamitabat. Dica- “ mus si placet, monitum ab eo Crassum, *caveret, ne iret.*” — Cic. de Divin. II. 40.

—“ Ex hoc genere sunt, ut diximus, cottana et caricae, “ quaeque conscendenti navim adversus Parthos omen fecere “ M. Crasso, venales praedicantis voce *Caunae*.” — Plin. N. H. xv. 19.

From these passages, it must be evident, to every one, that *Cave ne eas* and *Cauneas* were pronounced exactly in the same manner, the *v* in the one before the vowel, and the *u* in the other, being considered nearly or altogether convertible sounds. There seems to have been this difference between the *v* and the *u*, that the former was always pronounced before a vowel, with the sound of the Greek *ov*, or English *oo*, as in *good*, with a *slight aspiration*; the other always before a consonant, without the least aspiration, and with a more open sound.



either of Doric or Aeolic origin, or the letters Π and Φ, which were used by different people to suit their organs.\* If we may admit the testimony of Hesychius, the letters Β and Γ were frequently employed by different tribes, instead of the digamma; but if we were to insert them in every place where that letter is supposed to have been excluded in Homer's verse, we would render it utterly harsh and unmusical.

I conceive the argument to have very little weight, which rests upon the Latin V being used instead of the digamma, in several words derived from the Greek. We have no conclusive evidence from history that the Aeolians ever sent any colonies into Italy. These colonies rather seem to have been wandering tribes of the ancient Pelasgi,† who carried over with them their barbarous pronunciation, and retained it‡ even after their language was incorporated with that of the

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\* See the Bishop of St David's 'Annotationes in Dawesii Miscell. Crit.' p. 344; and Letter to the Bishop of Durham, p. 19.

† Dionysius Perieg. II. t. 347. Plin. VII. c. 56.

Τυρρῆνοι μὲν πρῶτ', ἐπὶ δὲ σφίσι Φῦλα Πελασγῶν  
 Οἵ ποτε Κυλλήνηθεν ἐφ' Ἑσπερίην ἄλα βάντες,  
 Αὐτοὶ κήσαντο σὺν ἀνδράσι Τυρρῆνοῖσι.

See Eustathius on this passage, as quoted by Foster in his Essay on Accentuation, &c. p. 68. See also Plin. III. c. 5.

‡ See Lanzi, vol. I. pp. 185-6.



original inhabitants. Their language was no doubt the same with that spoken by those who remained ; but the latter through some accidental causes, cultivated the arts of life, and carried on commerce with different people, farther advanced in civilization and refinement, and of consequence improved their vernacular tongue, long before the former emerged from barbarity. Nothing differs so much as the pronunciation and orthography of words from one period to another, when a language is in a progressive state of improvement. The diction of Chaucer, of Gavin Douglas, and others of the same period, is very unlike that which was employed by Shakespeare\* and Ben Johnson: and theirs again differs from that of Milton, Dryden, and Pope. There can therefore be nothing drawn from the state of any language, while yet in its infancy, to determine certain sounds, and far less to supply imaginary defects in the same language, after it has been refined

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\* It appears to me that the situation of Homer and Shakespeare was, in many points, alike. Both were gifted with extraordinary powers, to describe the grand, the beautiful, and the sublime of nature ; to penetrate by instinctive sagacity human character, and to trace the secret, and often the apparent inconsistency of human thought and conduct. Both lived at a period when the language of their country was greatly improved, had acquired harmony, and lost none of its strength, and still preserved, in several instances, the venerable air of antiquity.

and cultivated to a high degree. This difficulty increases when the language ceases to be spoken, and can be resolved only by a strict analysis of the poetry of the time, and by establishing certain rules drawn from a careful and extensive induction of particulars, and not by gratuitous assumptions.

But, though the supporters of the digamma fail in shewing what it really was, what was its power, and how long it existed in the language, they assert that it is absolutely necessary in Homer's verse to sustain the metre, and prevent, in many places, the hiatus of vowels. From the rules which I shall afterwards give, I think it will be evident that the metre does not require its interposition, except in the instance of two words at most,\* viz.

\* If the digamma had ever been used as a consonant before particular words, it is fair to conclude that it would always have continued so, and not occasionally. It would also have remained a fixed letter in the language, like any other consonant, in that state of it especially in which it was used by Homer: neither of which has happened. Whereas, supposing it to have had the sound of a vowel, or a rough breathing, it might be considered only as an organic peculiarity in pronunciation, and would be changed, like all other peculiarities of the same kind, when the language became more improved.

“Finalmente anche ne Latini e da notare la inconstanza dell' antica ortografia, per cui in una stessa cosa è scritta diversamente.—Il Gori nota lo stesso nelle tavolo Latine di Gubbio, dove ERUNT e scritto ERIHONT, ERAFONT, ERIRONT mutandosi le affini scambievolmente.”—See Lanzii, vol. I. p. 141.

οἶνος and εἶδω, which, however, either by a different collocation, or a partial change, may be rendered independent of it. To prevent the hiatus in several places, the ν is added in the same manner as was done by later poets. Had the digamma been originally employed for this purpose, is it likely that a letter so convenient and useful would have entirely disappeared, even in the time of Herodotus, as we find him quoting a line from Homer in which the insertion of the digamma, with the power of a consonant would have ruined the metre?\*

ἐνθ' ἔσαν οἱ πέπλοι παμποικίλοι ἔργα γυναικῶν.

Il. Z. 289.

As ἔργα is one of those words which they say always take the digamma, it must here either be omitted, or the verse so formed as to admit of its insertion. Accordingly, Heyne, who never scruples, when he finds a verse intractable, either to alter it to his views, or to pass a summary condemnation upon it as an interpolation of some later Poet, proposes to read παμποικίλα instead of παμποικίλοι, to the manifest injury of the sense.

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\* The supporters of the digamma always prefix it to ὄς, *his*. In the following line, the digamma as a consonant would ruin the metre: Il. Σ. 5.

ὄχθήσας δ' ἄρα εἶπε πρὸς Ἐὼν μεγάλητοσα θυμὸν.



Besides, had the digamma been used in the manner asserted, it would undoubtedly have been preserved with as much care as those remains of a more ancient state of the language, the terminations  $\delta\alpha$ ,  $\delta\epsilon\nu$ ,  $\delta\epsilon$ ,  $\phi\iota$ , &c. which sometimes occur in the Iliad and Odyssey, and were partly retained by writers of a much later period. But as it never seems to have been intended to prevent the hiatus of vowels, the  $\nu$ , perhaps was used in some instances, both by Homer and other writers for this purpose, and was not, as the late Mr Wakefield very erroneously supposed,\* inserted by the more modern editors only of Homer's works.—But let us consider what is meant by the term hiatus. Upon this subject, I apprehend, critics are not quite agreed. ‘Vocamus autem ‘Hiatum,’ says Hermann. in his edition of the Orphica, ‘non eodem modo in Epicis, ut vulgo ‘in Atticis poëtis solent. Apud Atticos enim ‘poëtas hiatum dicunt quotiescunque vocabulum ‘a vocali desinens ante vocabulum a vocali incipiens collocatur. In Epicis, pariterque in ele-

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\* Although the  $\nu$  was not employed by the modern editors only to prevent the hiatus of vowels, as has been satisfactorily proved in an article of the Monthly Review, vol. 28. on Porson's Hecuba, it is, notwithstanding, doubtful whether it was ever used by Homer for this purpose, as numerous examples occur in which it is not found in any edition of his works to prevent the hiatus. It is probable that the  $\nu$  was added by the Alexandrian grammarians from the practice of the Attic poets.



‘ gorum scriptoribus et lyricis, is tantum censetur  
 ‘ hiatus, si vocabuli in vocalem exeuntis ultima  
 ‘ syllaba ante vocalem, quo sequens verbum inci-  
 ‘ pit, non est in arsi, neque, si longa est, corri-  
 ‘ pitur. Non ergo hi sunt hiatus :’

μῆνιν ἄειδε, θεὰ Πηληϊάδεω Ἀχιλῆος.  
 φαίνεται ἄριπρεπέα, ὅτε τ’ ἐπλετο νήνεμος αἰθήρ.  
 τὸν δ’ οὔτ’ ἄρ’ τε γέφυραι ἐεργμέναι ἰσχανόωσιν.

This account of the Hiatus, or rather of the *Ictus metricus*, appears to me to be altogether erroneous. The *Arsis*, as I shall afterwards endeavour to shew, must always be upon the *first* syllable of every foot in Hexameter verse, and therefore Hermann’s first example is nothing to the purpose in his view of the matter. The *ictus* falls upon *δέω* as the caesural syllable, which on that account is not shortened as when it has the *thesis* in the following example :

Χρυσέω ἀνὰ σκήπτρω· Il. A. 15.

In the second line the *α* in *ἀριπρεπέα* is also made long, in consequence of being the caesural syllable, and therefore taking the *arsis*. In the third, the diphthongs *αι* in *γέφυραι* and in *ἐεργμέναι*, are both short, and have not the *arsis* but the *thesis*, as they are not the caesural syllables. What he means by the expression ‘ neque, si longa est corripitur,’ I confess myself unable to understand;

because both these diphthongs, equivalent to long vowels when caesural syllables, are in this line necessarily short, the one forming the second, the other the last syllable of a dactyle. It is evident, from the whole of the discussion upon the caesura and hiatus, in his edition of the *Orphica*, and the little information he has communicated in his book upon the Greek metres, respecting Hexameter verse, that he had very indistinct and confused notions of its structure. We must, therefore, inquire whether Heynè, the last, and in the opinion of many, the best editor of Homer, has thrown more light upon the subject. For my own part, I must confess, that he has greatly disappointed me. Amidst the appearance of extensive learning, much research, and no small degree of ostentation, it is rare to find a single principle upon which any opinion can rest, or any thing like a regular inquiry into the structure of his author's verse. He has indeed commented, sometimes with more severity than was necessary, upon the opinions of his predecessors, without adding any thing valuable to their remarks or clearly exposing their errors, and has left his author, so far as regards the nature of his verse, nearly in the same state he found him. With sufficient knowledge of books, and the opinions of others, he knew too little of human nature and human conduct in such situations as the Poet has described, and had too slender an acquaintance with the hidden causes of events, to

prove a successful Editor of Homer. To examine his poems with effect, would require all the knowledge which Heynè possessed, with a great deal more of imagination and sound philosophy,—that philosophy which traces the springs of action both to their immediate and remote consequences, and can discover, by particular associations, the workings of one mind, in a number of unexpected and sometimes obscure relations. Heynè's sentiments respecting the hiatus, coincide in some measure with Hermann's, and are comprised in the following terms: ' Verum constituendum est  
 ' ante omnia qui sint illi hiatus de quibus hic  
 ' quaeratur. Primum excludendi sunt illi, non  
 ' recte hiatus appellati, quando diphthongus, vel  
 ' vocalis longa, quae et ipsa e binis brevibus con-  
 ' stare dicenda est, aliam vocalem seu diphthon-  
 ' gum antecedit in fine vocis. Ea diphthongus  
 ' modo corripitur, modo producitur, sive tonum  
 ' habeat ex caesura, sive ea vacet; sic,

ὄν κεν ἐγὼ δῆσας ἀγάγω, ἢ ἄλλος Ἀχαιῶν.

' hic altero loco longa syllaba est sine caesura; ἢ  
 ' ante ἄλλος; at γω ἢ habet tonum.' This indeed is a line which occurs, as quoted by Heynè, in all the editions of Homer that I have seen, but as it is one of those few exceptions to one of the general rules \* which I shall immediately endea-

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\* See Rule I.



vour to establish, I consider it incorrect, and therefore inapplicable to his theory. There is, as I shall afterwards shew, the elision of an ε after η, (ηε), which, nevertheless, according to Homer's practice, must remain long.\* The line ought therefore to be,

ὄν κεν ἔργω δῆσας ἀγάγω, ἦ' ἄλλος Ἀχαιῶν.

‘Ita in ἐκηξόλου Απόλλωνος nullus est hiatus pro-  
 ‘prie dictus.’ Why is there no hiatus? the *ou* in  
 this example is the last syllable of a dactyle,  
 whereas the *γω* in the former was the first of a  
 spondee, and therefore had the ictus or tone.—  
 After some other observations and examples little  
 to the purpose, he goes on to say, ‘Hiatus pro-  
 ‘prie dictus habebitur quando vocalis in fine vo-  
 ‘cabuli aliam vocem a vocali incipientem antece-  
 ‘dit nec elisa est; ut, κάθησο ἐμῶ. A. 565.’—Upon  
 this definition of an hiatus, it would be extreme-  
 ly easy to shew, from various examples, that it  
 takes place in a vast number of instances where  
 no digamma was ever thought of: thus, αὐτὰρ ὁ  
 ἔγνω. II. A. 333. Ἦύτε ἔθνεα εἴσι μελισσάων ἀδινάων.  
 B. 87. ποταμοῖο, ἀτάρ. X. 731. ἔγχεα ὀξύεοντα.  
 E. 568. περὶ δεΐδια οὐδέ. K. 93. ἐξέσσυτο ἄρσενα.  
 Odys. I. 438. τῷ με ἔα κλέος ἐσθλόν. II. P. 16.  
 ἀσπίδι ἐν κρατερῇ. P. 45. Μενoitίου ἀλκιμος υἱός. Σ.  
 12. διὰ, ὑπελύσαο. A. 401. To these might be

\* See Rules II. and III.



added many other examples in which the hiatus occurs, that cannot possibly be obviated by the insertion of the digamma, or by any transposition of the words. It seems to be, therefore, fair to conclude, that the digamma was not judged necessary to prevent the hiatus of vowels, since, if it was not employed universally for this purpose, we can have no evidence whatever that it was used partially.

In many instances in Homer, the digamma, if inserted with those words which its supporters think have a claim to it, would injure the metre. The following will be sufficient to prove the truth of this assertion:

ἀλλ' ἐπὶ πύργον ἔειη μέγαν Φιλίου— Il. Z. 886.

εὐδουσ', ἢ ἀπάνευθε; δίδιπέ μοι. Il. K. 425.

In δίδιπε, the *α* of the preposition *διὰ* is cut off before the diphthong of the verb, which could never have happened had the digamma been pronounced with it.

Τρώων δ' ἄνδρα Φέκαστον Φέλοίμεθα Φοινοχοεύειν.

Il. B. 127.

Βῆσαν Φεκηξόλω Απόλλωνι.

Il. A. 437.

τῶν δ' ἄλλων τίς κεν ᾗσι φρεσὶν οὐνοματ' Φείποι.

Il. P. 260.

ὀχθήσας δ' ἄρα Φεῖπε πρὸς Γῶν μεγαλήτορα θυμῶν.

Il. Σ. 5.

ἦτοι μὲν γὰρ ἔναντα Ποσειδάωνος Φάνακτος.

Il. Υ. 67.

ὄφρ' Φεῖπα— Τ. 102.

σὸν γένος· οὐ οἱ αἰεὶς Φάνασσεμέν Αργείοισιν.

T. 124.

ἐφράσαθ' ὡς οἱ Φεεῖπε Προμηθεύς, μήποτε δῶρον.

Hesiod. Op. et Dies. 286.

γνώσεται ἀσπάσιως γὰρ ἀφίξεται Φίλιον ἰσὴν.

Il. Σ. 270.

νύκτα μὲν ἐν ἀγορῇ σθένος Φέζομεν, Φάστῳ δὲ πύργοι.

Il. Σ. 274.

No fewer than two amphimacers !!

Κεῖνον δὲ κάλλιστον Γῆδον, μετὰ Μέμνονα δῖον.

Odyss. A. 521.

Αἴανθ', ὃς περὶ μὲν εἶδος, περὶ δ' Ἔεργα τέτυκτο.

Odyss. A. 549.

ἄναξ, ἴν' Ἔεπος.—

Id. A. 560.

Heynè, with wonderful consistency, would omit the connecting particle *δε* in the following line, to save his favourite digamma.

Καίετο δ' ἴς Ποταμοῖο, ἔπος τ' ἔφατ', ἐκ τ' ὀνόμαζε.

Π. Φ. 356.

ΚΑΙΕΤΟ ΦΙΣ ΠΟΤΑΜΟΙΟ ΦΕΠΟΣ.

Heynè.

In Iliad B. 471, ὄρη ἐν εἰαρινῇ, Kidd, *Miscellanea Critica*, p. 248, omits the ἐν, and writes, for the sake of thrusting in the digamma, ὄρη Φειαρινῇ. The same editor of Dawes gives, *Odyss. P.* 374, Ἀντίνοος δ' Φέπεσιν.—But if the digamma was a consonant here, is it possible that the ε of the conjunction δὲ could be elided before it?

It is well known that the Attics avoided as much as possible the sound of two aspirates in contiguous syllables, and pronounced for instance, ἐτάφη for ἐθάφη. In Homer's time, the Greeks could not have been so fastidious if they had Ἀλλ' ἄγε Φεῖφ', *Odyss. I.* 279. Θεσφατα Φοι Φειπόντα, *Λ.* 296. Φέργον δέ τε Φέργω Φεργάζεσθαι, *Hesiod. Erg.* 380. Φέπος νηκερδὲς ἔΦειπες, *Odyss. Ξ,* 509.\* Heynè has οὐδὲ ΦέΦοικε, *Π. A.* 119; and πάντεσσι δ' Φανάσσειν, *Π. A.* 288. To such shifts learned men reduce themselves when they adopt an untenable principle!

δῶρ' ἀποαιρεῖσθαι, ὅστις σέθεν ἀντίον Φεῖποι.

Π. A. 230

ἦ ἵνα ὕβριν Φίδης,—

Π. A. 203.

\* Dawes *Miscell. Crit.* p. 264, &c. Kidd's edit.

To these examples could be added many others.

Having made these observations, I shall now proceed to state the laws on which I conceive the structure of Homer's verse was chiefly founded. They are not dependent upon any theory, but upon a careful and minute examination of the greater part of the Iliad, and can be established by the most copious induction of particulars.

#### RULES.

I. *A long vowel or diphthong at the end of a word, before another vowel or diphthong, is always short, except in caesural syllables, which must be uniformly long.*

II. *A long vowel or diphthong, in the beginning or middle of a word, before another vowel or diphthong, is always long.*

III. *A long vowel or diphthong, preceding a short vowel in the end of a word, elided in consequence of the next word beginning with a vowel, remains long before that vowel.*

IV. *A vowel naturally short, frequently forms the first syllable of a foot, whether at the beginning of a verse, or in the middle of a word, in consequence of the ictus metricus or lengthened tone of the voice upon that syllable.*



V. *A syllable, naturally short, when it happens to be the caesura, is, for the same reason, made long.*

VI. *The conjunction *zai* ought never to be the first syllable of a foot, before a word beginning either with a vowel or a diphthong.*

These rules will, I presume, guide us with as much certainty in correcting Homer's verse in its present form, as those that have been established with so much judgment for Iambic trimeters. If they are well founded, it will appear evident, that instead of being encumbered with double consonants, which in many instances are altogether unnecessary, or of requiring a new one, such as the digamma, to rectify the verse, the language used by Homer was far more simple, and more regular in its structure, than has generally been supposed. To make this as clear and satisfactory as possible, I shall state the reasons which led me to the preceding deductions.—Some ingenious critics have imagined, that the long vowels, being composed of double letters, were divided in pronunciation, in those cases in which the metre requires them to be short, and that the former retained the vowel sound with its original time, while the latter was made to coalesce with the succeeding vowel.\* Whether this

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\* See this illustrated in p. 395 (357) of the Notes on the Nubes of Aristoph. Coll. Maj. vol. III.

ever took place with the long vowels may be considered a matter of doubt. It is more probable that the diphthongs, which are also compounds, were pronounced in some such way; the praepositive vowel, as it is called, being sounded by itself with its usual quantity, except when it formed the caesural syllable, and the subjunctive being transferred as a consonant to the succeeding vowel. In Iambic, and sometimes in Trochaic and Anapaestic verse, this takes place in the middle of a word, but never in Hexameter, except at the end. Thus, in the Oedip. Tyr. of Soph. 140.

κᾶμ ἂν τοιαύτη χειρὶ τιμωρεῖν θέλοι.  
ταῦτα ποιήσω. σὺ δὲ τὸν δᾶκον.

Aristoph. Ran. 1515.

In the first book of the Iliad, the following line ought probably to be read in this manner :

Αἰδεῖσθαι δ' εἰρήνην, καὶ γὰρ ἀγλαὰ | δέχθαι γὰρ ἄποινα. 33.

The *first* rule which I have given, namely, *that a long vowel or diphthong at the end of a word, before another vowel or diphthong, is uniformly short, except in the caesural syllables*, holds no less than 210 times in the first book of the Iliad, with a few exceptions not exceeding five or six in number, which, bearing so very small a proportion may be justly considered as errors requir-

ing emendation. In the other books, nearly the same proportion will be found according to their length.—The caesural syllables of long vowels and diphthongs occur in the same book upwards of 60 times. A few examples will be sufficient to show the nature and extent of the rule, thus :

ἡμετέρῳ ἐν οἴκῳ, ἐν Ἀργεῖ, τηλόθι πάτρης.

Il. A. 30.

πρὶν γ' ἀπὸ πατρὸς φίλῳ δόμεναι ἐλικώπιδα κούρην. 98.

Ἀργείων ἀγέραςτος ἔω· ἐπεὶ οὐδὲ ἔοικε. 119.

Κλέπτε νόῳ· ἐπεὶ οὐ παρελεύσεαι οὐδέ με πείσεις. 132.

Τῶ οἱ ἔσαν κήρυκε καὶ ὄτρηνῳ θερᾶποντε. 321.

In the following line in Book second, both the sense of the passage and the metre will be remedied by the insertion of the particle *τε*, thus :

Κινήθη δ' ἀγορῆ, ὡς κύματα μακρὰ θαλάσσης

Πόντου τ' Ἰκαρίοιο. 145.

The common reading is Πόντου Ἰκαρίοιο, obviously incorrect. The poet, I should imagine, did not intend θαλάσσης and Πόντου to signify the same object, namely the Icarian sea, but two different seas, the *Hellespont* or the *Aegean*, and the *Icarian*; as,



— ὄφρ' ἂν Ἀχαιοί

Φεύγοντες νῆας τε καὶ Ἑλλάσποντον ἴκωνται.

Il. O. 232.

He commonly employs the term *θαλάσσα* when he speaks of the Aegean; thus, in Il. A. 34. he describes the priest wandering along the shore of the sea :

Βῆ δ' ἀκέων παρὰ Δῖνα πολυφλοίσβοιο θαλάσσης.

There are several other passages, in different books, that offend against this rule, some of which might have been produced.\*—The deviations from the *second* rule in the first book do not amount to more than two or three, chiefly in the word *ἐπειῆ*, in which *ει* is constantly made short before *η*, a license not allowable in Homer's verse. With regard to this word I conceive it to have been a creation

\* There is an egregious mistake in all the editions I have seen respecting the genitive of the noun Πάνθοος. In the 17th book of the Iliad it is made Πάνθου before the next word beginning with a vowel :

Οὐδ' ἄρα Πάνθου υἱὸς ἔμμελῆϊς ἀμέλιησε 9

The reading should unquestionably be

Οὐδ' ἄρα Πανθόου υἱὸς ἔμμελῆϊς ἀμέλιησε.

Ὅσον Πάνθου υἱῆς ἔμμελῆϊς Φρονέουσιν. 23

which should be

Ὅσον Πανθόου υἱῆς ἔμμελῆϊς



of some ignorant critic, who, not knowing the laws of Homeric verse, thought it necessary to add a syllable to ἐπεὶ for the sake of the metre. I am confident no such word was ever used by Homer, nor by any good writer in the Greek language. In both the instances in which it occurs in the first book, the verse will be rendered perfectly correct by restoring the elided vowel: thus, v. 156,

Καρπὸν ἐδηλήσαντο· ἐπεὶ μάλα πολλὰ μεταξὺ.

and in v. 169,

Νῦν δ' εἶμι Φθίηνδε· ἐπεὶ πολὺ φέεστερόν ἐστιν.

There are only two or three other words, so far as I recollect, that offend against this rule: one of these is δῆϊος, another βέεληαι; both of which I shall now consider. The former occurs very frequently and always with the first syllable short, as in Il. B. 415.

In Il. Γ. we have

Οἱ δ' ἀμφὶ Πρίαμον καὶ Πάνθοον, ἠδὲ Θυμοίτην. 146

In the 17th book, l. 40, Clarke has, Πάνθω ἐν χεῖρεσσι, &c.

Heynè, Πάνθω ἐν χεῖρεσσι, &c.

Both wrong: the true reading is

Πανθῶν ἐν χεῖρεσσι, κ. τ. λ.

The patronymic is Πανθοῖδης, which could not have been formed from Πάνθος. All patronymics formed from proper names in *ος*, have either *ιδης* or *ιαδης*, according to the quantity of the preceding syllable: if it is short, they take *ιδης*, as Διακίδης, from Αἰακος; if it is long, *ιαδης*, or *ειδης*, as Πηληϊάδεια, or Πηλεΐδης. Besides, the derivation evidently is πᾶν and θεός, *celer*.

Αἰθαλόεν, πρῆσαι δὲ πυρὸς δηΐοιο θύρετρα.

The emendation here is extremely simple. It is only necessary to subscribe the *ι*, or make it with the *η*, an improper diphthong, and the metre is restored; the *η* then being made long. But, perhaps the adjective should rather be *δαΐιος*, as the same adjective is found in the compound *δαΐφρων*, of which the *α* is always short, thus: Il. Σ. 18.

Ω μοι, Πηλέος υἱὲ δαΐφρονος. See also 30.

In every place except one, where *βέεληαι* occurs, there is no violation of the rule: thus, Il. E. 284.

*Βέεληαι κενεῶνα διαμπερῆς*, &c. See also N. 251.

But in A. 380, the *η* in *βέεληαι*, must be made short as it stands in all the common editions: thus,

*Βέεληαι, οὐδ' ἄλλιον βέλος ἔκφυγεν ὡς ὄφελόν τοι.*

In the Cod. Venet. edited by Villoison, the true reading has been preserved, viz. *βέελαι*, the second sing. praes. passive, formed from *βέελημι* of the second conjugation.

To these may be added *λήϊστη*, in Il. I. 408. in which the *η* in the antepenultimate is made short; but the true reading seems to be *λείστη*, as in the Cod. Venet., and, in all probability,

ought to be substituted for λήϊστη, in the beginning of v. 406. as the ε would then be the first of the foot.—Also οἶος, in N. 275.

The reading in that line ought probably to be,

Οἶδ' ἀρετὴν ὡς ἐστὶ· τί σε χρὴ ταῦτα λέγεσθαι;

instead of

Οἶδ' ἀρετὴν οἶος ἐστὶ· τί σε χρὴ, κ. τ. λ.

There are a few deviations from the *third* rule, particularly where the conjunction ἢ occurs.

Thus in A, 145. the common reading is,

"Ἡ Αἴας, ἢ Ἰδομενεὺς, ἢ δῖος Ὀδυσσεύς.

The ἢ before Ἰδομενεὺς is the second syllable of the foot, and therefore, if rule 1st be correct, ought to be short. It is evident that there is here an elision of the ε, as coming before another vowel. The ἢ, however, according to the rule, remains long, as in the following examples :

"Ἡρῶν Ἀλκίθοον· γαμξρὸς δ' ἦν Ἀγχίσαο.

II. N. 428.

"Ἀρχεὺ Ἀργείοισι κατὰ κρατερὰς ὑσμίνας.

B. 345.

Σπερχεῖ', ἄλλως σοί γε πατὴρ ἠρέσατο Πηλεύς.

Il. Ψ. 144.

The line, therefore, ought to run thus,

"H Aίας, ἦ' Ἰδομενεύς. —

A similar error occurs in verse 6, of Hesiod's Theogonia. Thus,

"H Ἰπποκρήνης ἦ' Ὀλμειῦ ζαθέοιο.

The ἦ' before Ὀλμειῦ should have the mark of an elision.

The *fourth* rule requires more illustration than any of the preceding, as from it, if properly established, the most important emendations will necessarily flow. In the different feet used by the poets, there is always, what is technically called, the *ictus metricus*, or stress of the voice, upon one particular syllable of each foot, according to the nature of the verse. This *ictus* has been called the *arsis*, or rising inflection of the voice upon that syllable, while the other syllable or syllables have the *thesis*, or falling inflection. Thus, in the word *nature*, the *arsis* is upon the first syllable, which is pronounced long with the rising inflexion, while the other syllable has the *thesis*, or downward slide, and is not so much lengthened.



In Iambic verse, the *ictus* or *arsis* is upon the second syllable of an Iambus, the second of a Spondaeus, the last of an Anapaestus, and as is usually stated, upon the middle syllable of a Tribrachys and Dactyle; but, I imagine, with more propriety equally upon the two last, because the first is a resolution of an Iambus and the other of a Spondaeus. In Trochaic verse, on the contrary, the *ictus* is upon the first of each foot, or, when the long syllable is resolved into two short, equally upon both, that is, they have an equal tone. So also in Hexameter verse, the *ictus* or *arsis* is always upon the first syllable of the foot. Though we had no other data to guide us in the pronunciation of this species of metre, it appears almost certain that the first syllable of every foot must have been pronounced with the rising inflection and consequent swell of the voice to give melody to the verse; and that, even though the syllable was naturally short, such an increase of time was thereby given to it as to make it long in the recitation.\* Upon what other principle can

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\* This principle was partly developed by my learned friend Dr Maltby, nearly about the same time that it occurred to myself, although he does not carry it to the same extent that I have done. See his *Lexicon Graeco-Prosodiacum*, *Observ.* p. xliv, &c. I would here beg leave to recommend his work to every one who wishes particularly to be accurate in quantity, as containing much select information upon Greek Prosody, and exhibiting a *Lexicon* the more valuable from the examples

we account for the lengthening of those short caesural syllables that occur so frequently in Homer?\* It is not from their occurrence in any particular place, for they are to be found at the commencement of almost every foot. If it be said that it is in consequence of the pause; I must be allowed to ask upon what principle does that pause depend? It is not because they ter-

and synonymous words adduced. Dr Maltby is entitled to the gratitude and praise of every scholar, not more for the great industry and learning he has displayed, than for the liberal manner in which he has noticed and commented upon the opinions of others.

\* One of the causes ascribed by Clarke in his note on v. 51. of the first book for lengthening caesural syllables, is, on account of the word following having the aspirate, which, says he, was often pronounced as a consonant, or as the Aeolic digamma; thus, in the noted line,

Αἰδοῖός τε μοι ἐστὶ, φίλε ἔκυρὲ, δεινός τε. Γ. 172.

He proposes to pronounce the caesural syllables φίλεφφ ἔκυρὲ δ' δεινός, &c. Heynè echoes nearly the same sentiments. If this can be said to account for the structure of the verse, any thing is admissible. If the aspirate had such a power in words purely Greek, we might reasonably suppose that in those Latin words formed from the Greek, which substituted an *h* for the aspirate, that *letter* would have the power of a consonant in supporting short vowels. That this, however, never happens, but that H is merely a vowel sound, and never sustains a vowel or a short syllable, is known to every scholar.

τό ῥα τοτ' ἐκ χήλοιο, &c. II. II. 228.

—"τό ῥα," says Clarke, "pronuntiabatur τὶ ῥα quomodo et nonnulli scripserunt."

minate particular words that they are made long, but because they form the *first syllable* of a foot; which, in consequence, whether at the *end*, at the *beginning*, or in the *middle* of a word, must be pronounced equal in length to a syllable naturally long to preserve the harmony of the verse. With what particular cadence and accent Hexameter verse\* was chaunted or recited we can never learn. It was certainly not monotonous, but required the sounds to be so regulated as, consistently with the nature of the feet, would make them most agreeable to the ear: and this I apprehend, could only be done by giving a particular tone or swell to the first syllable. Upon this principle depends the lengthening of all caesural syllables, as well vowels and diphthongs as short syllables. Upon it also depends, what, I imagine, has hitherto escaped observation, the lengthening of many short syllables both in the beginning and in the middle of words; a circumstance which has perplexed grammarians exceedingly, and obliged them to have recourse to expedients to support

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\* I think it extremely probable that, in pronunciation, the ancients run the words more into each other than we are accustomed to do, and marked more correctly the different feet and the length of each syllable in every foot. In this manner greater harmony, and a kind of musical cadence would be given to the verse. A similar modulation of English heroic verse is observed by every good reader and reciter, particularly upon the stage. I need only refer to Mr Kemble's recitation in confirmation of this remark.



the metre, which lead directly to the corruption of the language.\* To establish this opinion it will be necessary to adduce some examples.—It is well known to every one acquainted with the writings of Homer, that many syllables, naturally

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\* —“ Elocution,” says Dionysius Halicarnassus, “ in *prose*, never violates the times either of a noun or a verb, nor changes them. But such as it receives the syllables from nature, both the short and the long, such it preserves them. *Rythm* and *music*, on the contrary, change them, shortening and lengthening at pleasure, so that often they become the reverse. For musical composition adjusts not the times to the syllables, but the syllables to the times.” p, 78. 80. UPTON.

—“ It happens,” says Quintilian, “ that the structure of the verse alters the accent ; as,

Pecudes pictaeque volucres :

for I must read *volúces* with an acute tone upon the *middle* syllable : because, though it is short by nature, yet by position it is long, that it may not make an iambic, which the heroic verse admits not.”

Innumerable instances occur in the older English Poets, of the change of accent and quantity in different words occasioned by the nature of the verse, in order that the rythm and harmony may be preserved : Thus Milton, *Samson Agonistes*, v. 694.

*To dogs and fowls a prey or else captúred.*

*Or, with óbscure wing.* *Paradise Lost*, b. II. v. 152.

*Had falsely thrust upon contráry feet.* Shakespeare, *King John*, Act IV. Scene 2.

*Both they and we perusing o'er these notes,*

*May know wherefóre we took the sacrament.* Act V. Scene 3.

*By nature honest, by experience wise ;*

*Healthy by temperance and by exercise.*

Pope's Letter to Dr Aburthnot.



short form the first, both of Dactyles and Spondees; that wherever the succeeding consonant could be doubled, or the vowel transformed into its own diphthong, this method was adopted, while in other words that would not admit of such an expedient, the syllable was considered *long* by *poetic license*. Surely it might have been supposed, that Homer would not have so far violated the orthography or regular structure of the language as to double consonants, at one time, for the sake of his verse, while, at other times, he left the vowels unsupported by any such props. Poetical license and peculiarities of dialect, so constantly in the mouths of his critics and commentators, have vitiated his language and concealed the principles upon which his verse was founded. In the first book of the Iliad, v. 14. we have an example, and a very strong one, in corroboration of the principle which I have laid down.

στέμματ' ἔχων ἐν χερσὶν ἐκηξόλου Ἀπόλλωνος.

In this line the A in Ἀπόλλωνος is long, as well as in vv. 21. 36. as being the first of the foot. How else could it possibly be long, since it is short in several other examples, such as the following, and is supported only by a single consonant?

ὡς ἔφατ' εὐχόμενος· τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων.

vv. 43, 64, 72, 75, &c.

This word, as Heynè observes, does not appear to have had the  $\pi$  doubled in any manuscript or edition of Homer with which he was acquainted, and must therefore be considered as having the A lengthened when the first syllable of the foot, upon the principle I have laid down, or upon the unsatisfactory dogma of poetical license. The noted line, which begins with  $A\zeta\acute{\epsilon}\epsilon\varsigma$ ,  $A\zeta\epsilon\epsilon\varsigma$ ,  $\beta\rho\omicron\sigma\tau\omicron\lambda\omicron\iota\gamma\acute{\epsilon}$ , &c. Il. E. 455. can be explained on the same principle only. It will not, I presume, be contended that the  $\zeta$  is ever doubled in  $A\zeta\eta\varsigma$ , or that even in this example, it retards the sound; for if it did so in the first, why not in the other? The A in the former is made long, as being the first syllable of the foot and having the *ictus*; in the latter, as being the last syllable of the Dactyle, and consequently short, as it naturally is. So also Theocritus, Idyl. VI. 19.  $\tau\acute{\alpha}$   $\mu\eta$   $\kappa\alpha\lambda\acute{\alpha}$   $\kappa\alpha\lambda\acute{\alpha}$   $\pi\acute{\epsilon}$ -  
 $\phi\alpha\eta\tau\alpha\iota$ . In the following line the  $\epsilon$  of  $\nu\acute{\iota}\acute{\epsilon}$  can have no support from the next word by doubling the consonant, as this was never supposed to take place in a proper name:

$\Omega$   $\nu\acute{\iota}\acute{\epsilon}$   $\Pi\epsilon\tau\epsilon\acute{\omega}\omicron$ ,  $\delta\iota\omicron\sigma\tau\epsilon\phi\acute{\epsilon}\omicron\varsigma$   $\beta\alpha\sigma\iota\lambda\eta\acute{\omicron}\varsigma$ . Il.  $\Delta$ . 338.

How comes it that the  $\iota$  in  $\acute{\epsilon}\phi\acute{\iota}\lambda\alpha\tau\omicron$ , Il. E. 61. is long, when the same syllable in  $\phi\acute{\iota}\lambda\omicron\varsigma$  and  $\phi\acute{\iota}\lambda\acute{\epsilon}\omega$  is short? Eustathius, as Clarke informs us, derives it from  $\phi\acute{\iota}\lambda\eta\mu\iota$ , but he does not tell us why the antepenult in that word is long. Clarke's own

account is just as unsatisfactory as can well be imagined, and depends upon no one principle drawn from the formation of the particular tenses he has specified in his note upon line 338 of the 1st book. The *ι* in this verb, whether it may be considered the imperfect middle of φίλημι, or the first aorist, by a syncope for ἐφιλῆσατο, is *always* short, except when it forms, as here, the first syllable of the foot. What, it may be asked, is the quantity of the penult of φίλος? Those who have founded their notions of metrical quantity upon the study of the Attic poets would answer, without hesitation, ‘always short:’ and yet, in several verses of Homer, by no critic supposed to be spurious, the quantity is long: thus,

φίλε κασίγνητε, θάνατόν νύ τοι ὄρεκι ἔταμνον.

Il. Δ. 155.

φίλε κασίγνητε, σθένος ἀνέρος, κ. τ. λ. Φ. 308.

As a farther illustration, I may adduce such words as ἀθάνατος, ἀκάματος, ἀπονέεσθαι, ἀποδίωμαι, Πριαμίδης, &c. Thus,

ἐξᾗπονέεσθαι. Il. Π. 252.

Ζεὺς ἐθέλη τελέσαι, ἧδ’ ἀθάνατοι θεοὶ ἄλλος.

Il. Σ. 116.

πέπταται ἀνέφελος λευκῆ δ’ ἐπιδέδρομεν αἴγλη.

Odyss. Ζ. 45.

καὶ τὰ μὲν ἑπταχθα τάντα διέμοιρᾶτο δαΐζων.

Ξ. 414.



In a note upon line 398 of the first book, Clarke has the following observation:—‘ In vocum quarundam plusquam trisyllabarum pede priori apud Graecos, praesertim cum syllabae primae vocalis sit *α* vel *ι*, adeo parum in pronuntiando *tribrachyn* inter *dactylumque* interest, ut uterque poterit legitime usurpari.’ If in the pronunciation of the three first syllables of *ἄθάνατος*, there was little difference between a tribrachys and a dactyle, why should Homer not have freely admitted the tribrachys into his verse? It was by the pronunciation that the harmony of it was felt, and we may rest assured that no such pronunciation as a tribrachys admits could possibly have been allowed. *Ἄθάνατος* occurs very often in almost every book of the Iliad with the first syllable long; not by position it is evident; nor being naturally so, for the privative *α* is always short; but because it is the first syllable of the foot, and requires the swell of the voice. *Πριαμίδης*, and the others have the first syllable lengthened for the same reason. Why also do we find the *ι* in *διὰ* sometimes made long; for Homer surely could easily have placed such a word in the line so as to preserve the natural quantity of the syllable?

διὰ μὲν ἀσπίδος ἦλθε φαεινῆς ὄβριμον ἔγχος,  
καὶ διὰ δώρηκος.\* Il. Γ. 357.

See also Δ. 135.

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\* I have produced no examples of syllables that are said to be lengthened in consequence of the digamma being pro-



ταυρείην, ἄφαλον τε καὶ ἄλοφον      Il. K. 258.

Ἡμεῖς δὲ δεισαντες ἀπεσύμεθ' αὐτὰρ.

Odyss. I. 396.

To these examples I shall add several others to establish the rule beyond even the possibility of a doubt. Why, I would ask, is the ε, forming the antepenult of ἐπειδὴ, long in the two following instances? thus,

1. ἐπειδὴ τὸν δ' ἄνδρα θεοὶ δαμάσασθαι ἔδωκαν.

Il. K. 379.

ἐπειδὴ νῆάς τε, κ. τ. λ.

Ψ. 2.

See also Odyss. Δ. 133. Θ. 452.

παῖρῆίπων; ἀγαθὴ δέ—

Il. O. 404:

Ζεφυρίη πνεύουσα, τὰ μὲν φύει, ἄλλα δε πῖσσει.

Odyss. H. 119.

2. The α in ἄορι is sometimes long, sometimes short; but *long* only when the first syllable of the foot. It is short in Il. Λ. 240; thus,

σπάσατο τὸν δ' ἄορι—

In K. 484. it is long; thus,

ἄορι θεινομένων—

-nounced with the following word, as ὅς ἦδη, in Il. Α. 70. that I might not seem to rest my argument and proofs upon what might be disputed.

3. So also in *ἀνῆρ*, the *α* is long *only* when it forms the first syllable of the foot; thus, Il. B. 1.

"*Ἄλλοι μὲν ῥα Θεοὶ τε καὶ ἀνέρες ἱπποκορουσταί.*

See also vv. 553, 701, &c. Il. P. 164.

"*Ἄνερες ἔστε, φίλοι—* Il. O. 487.

"*Ἄσπις ἄρ' ἀσπίδ' ἔρειδε, κόρυς κόρυν, ἀνέρα δ' ἀνῆρ.*  
Il. 215.

But in Il. A. 287. it is short; thus,

"*ἄλλ' ὄδ' ἀνῆρ ἐθέλει—*

So also in B. 805. and in many other places.

"*οἶον δὲ τρέφει ἔρνος ἀνῆρ ἐριθηλὲς ἐλαίης.* P. 53.

4. The *υ* in *ὔδωρ* or *ὔδατος* undergoes the same variation of quantity, and for the same reason. It is long in Il. B. 755; thus,

"*ἔρκου γὰρ Δεινοῦ Στυγὸς ὔδατός ἐστιν ἀπορρώξ.*

So also in 752.

But in Il. H. 425. it is short; thus,

"*ἄλλ' ὔδατι νιζόντες—*

See also Il. Π. 229, &c.

—*θέρμετο δ' ὔδωρ*

"*αὐτὰρ ἐπειδὴ ζέσεν ὔδωρ—*

Il. Σ. 348-9.

Heynè says, 'scriptum ζέσεν ubique fere.'

The *υ* in *θυγάτης* is long. Il. Φ. 504.

Ἡ μὲν τόξα λαβούσα πάλιν κίε θυγατέρος ἧς.

In N. 376. Φ. 85. it is short.

Γείνατο Λαοθόη, θυγάτης Ἄλταε γέροντος.

In N. 429. and in several other places.

5. The antepenult of *αἰῖδω* is long in *Odyss.* P. 519.

αἰῖδει δεδωῶς ἔπε' ἡμερόεντα βροτοῖσι.

Short in the following line: thus,

τοῦ δ' ἄμοτον μεμῖασιν ἀκούεμεν, ἔπότ' αἰῖδη.

6. In *Ἄϊδος* the *Α* is long in Il. Γ. 322: thus,

τὸν δὲς ἀποφθίμενον δῦναι δόμον Ἄϊδος εἶσω.

In *Odyss.* K. 502. it is short:

εἰς Ἄϊδος δ' οὐπω τις ἀφίκετο νηὶ μελαίνῃ.

7. In *δύναμαι* the *υ* is long in *Odyss.* A. 276.

Ἄψ ἴτω ἐς μέγαρον πατρὸς μέγα δυναμένιοιο.

See also Il. P. 43.

It is short in Il. Γ. 236. where *δύναμαι* is used as a noun:

Διοιῶ δ' οὐ δύναμαι, ἰδέειν κοσμήτορε λαῶν.

8. In *ἱερός*, *sacer*, the *ι* is long in Il. Θ. 66.

ὄφρα μὲν ἡὼς ἦν καὶ ἀέξετο ἱερον ἡμαρ.

In Il. K. 56. it is short :

Ελθεῖν ἐς φυλάκων ἱερὸν τέλος, ἧδ' ἐπιτεῖλαι.

9. In ἴομεν the *i* is long in Il. B. 440. It is short in Ξ. 526.

10. The *i* in τῖω is long in Il. I. 238. It is short in Δ. 257. and I. 378, &c.

11. The penult of ὄφιν is long in Il. M. 208 ; thus,

Τρῶες δ' ἐρρίγησαν, ὅπως ἴδον αἰόλον ὄφιν.

Duplicata litera ὄφιν legendum pridem monuit doctior grammaticis Josephus Scaliger, ad Eusebium, p. 119. Ita Hermann. de ratione Emend. Gramm. !!

A variety of others instances, which it would be too tedious to enumerate, occurs, all resting on the same principle.

LET us now inquire, whether any proof can be adduced of syllables, naturally short, being lengthened in the middle of words. Several examples of this kind may also be found to corroborate the rule. Thus the penult of κονίη is long in Il. B. 150.

Νῆας ἐπεσεύοντο· ποδῶν δ' ὑπένεθε κονίη.



But in E. 75. it is short :

Ἦριπε δ' ἐν κονίῃ, ψυχρὸν δ' ἔλε χαλκὸν ὀδοῦσιν.

Μῆνιν ἀποειπὼν Ἀγαμέμνονι, ποιμένι λαῶν.

II. T. 35.

Pronuntiabatur forte ἀποειπὼν vel ἀρουειρον.  
Clarke. So also Heynè.

Ἴππους δ' Αὐτομέδοντα Δοῶς ζευγνύμεν' ἀνωγε.

II. Π. 145.

Ὡς φάτο· καὶ ῥ' Ἴππους κέλετο Δεῖμόν τε φόβον τε  
Ζευγνύμεν' αὐτὸς δ' ἔντεα δύσετο παμφανόωντα.

II. O. 120.

There cannot be a stronger proof of the force of this rule than in these two examples of ζευγνύμεναι, the latter retaining the usual quantity of the antepenult, the former requiring it long from its position in the verse.

The *i* in ἦια, *esca*, is always long when the first of the foot: always short when the second or third. Thus, II. N. 103.

Θῶαν, πορδαλίαν τε, λύκων τ' ἦια πέλονται.

See also Odys. B. 289, 410.—It is short in Odys. Δ. 363.

Καὶ νύ κεν ἦια πάντα κατέφθιτο, καὶ μέν' ἀνδρῶν.

See also *Odyss.* M. 329.

In the following, there is a diversity in the quantity of the same vowel on the principle stated:

1. Εὐχομένης, ὅτ' ἔφησθα κελαινεφεΐ Κρονίῳ.

II. A. 397.

"Ὄφρα ἴδῃτ' αἰὲ' ὑμῖν ὑπέροσχη χεῖρα Κρονίῳ.

Δ. 249.

Ζητὸς δ' οὐκ ἂν ἔγωγε Κρονίου ἄσσον ἰκοίμην.

Ξ. 247.

2. Αἴαντε πρῶτω προσέφη, μεμαῶτε καὶ αὐτά.

N. 46.

"Ἰμβριον αὐτ' Αἴαντε, μεμάστε Δουρίδος ἀλκῆς.

197.

3. Ὑμεῖς δ' οὐκέτι καλὰ μεθήτε Δουρίδος ἀλκῆς.

116.

"Ὅστις ἐπ' ἤματι τῶδε ἐκὼν μεθήσι μάχεσθαι.

234.

"Ὡς ἔφαθ' ἡ δ' ἄλυσσ' ἀπεξήσατο.

II. E. 352.

\* Τὸν μὲν ἔπειτα ἔρριψεν ἀπὸ ἑο χερσὶν ἀλύων.

*Odyss.* I. 398.

Αὐτῇ μηδοίμην, ὅτε με χρεῖῳ τόσον ἴκοι.

*Odyss.* E. 189.

\* This verse is commonly read—Τὸν μὲν ἔπειτ' ἔρριψεν, κ. τ. λ

Ἐνθα δὺν νύκτας, δύο τ' ἡματα συνεχῆς αἰεί.

Odyss. I. 74.

Ἀρσενες ὄϊες ἦσαν.

Odyss. I. 425.

Καλοὶ τε μεγάλοι τε, ἰοδνεφῆς εἶρος ἔχοντες.

Odyss. I. 426.

In like manner the *i* in ἀνίημι, which, I believe, is naturally short, and retained so in Odyss. Θ. 859. and in the participle ἀνίεις in Il. E. 880. is made long in Il. X. 80.

Κόλπον ἀνιεμένη, ἐτέρηφι δὲ μαζὸν ἀνεσχε.

Striking marks of ignorance of this rule, or inattention to its universality, have been displayed in a number of verbs whose penults and antepenults being naturally short, were, by Homer, made long in consequence of being the first of a foot. These, and such as began with short vowels, have, in numerous instances, been made long by doubling the consonant, if the short vowel preceded one; if not, the vowel has either been changed into its own diphthong, or has been lengthened, by the arbitrary use of the digamma. In this manner the ancient and correct orthography of the language has been completely changed, and new forms given to words under the sanction of poetical license and varieties of dialect, which I firmly believe no poet would have ventured upon,

and an confident never existed in Homer's time. They took their origin from an incorrect pronunciation of the words, arising from a total ignorance of this principle of Homer's versification. What I think will put this matter almost beyond a doubt is, that these consonants are seldom doubled except after short vowels, forming the first syllables either of Dactyles or Spondees. The same observation holds respecting short vowels being changed into their own diphthongs in similar situations. To prove this, it will be necessary to produce several examples. The word "Ολυμπος, it is well known, occurs often with the first syllable short, as it naturally is ; thus,

Εἶμ' αὐτὴ πρὸς "Ολυμπον ἀγάννιφον, αἶ κε πίθηται.  
Il. A. 420, and 402.

But in lines 425 and 499, the ο is changed into its own diphthong to make the syllable long : thus,

Δωδεκάτη δέ τοι αὖθις ἐλεύσεται Οὔλυμπονδε.  
'Αξροτάτη κορυφῇ πολυδειράδος Οὐλύμποιο.

In both these lines, and in every other where the diphthong is substituted for the short vowel, the syllable is the *first* of the foot, and must have been made long, by the tone given to it in pronunciation, without the aid of the diphthong. If we also consider, that neither the long vowels, nor perhaps the diphthongs, were in existence in



the time of Homer, it will be evident beyond a doubt that, in instances of this kind, and others already mentioned, a lengthened tone was merely given to the short vowel.—The same innovation has been made upon the compounds of πολὺ; thus we meet with *πουλυβοτείρη, Πουλυδάμας, νοῦσον*, and some others. I believe I may assert, that, in the greater number of instances where the diphthong is substituted for the short vowel, the syllable is the *first* of the foot.\* The same remark holds with *οὐλομένην*, the first word in the second line of the first book, which ought to be *όλομένην*, as in the following line in the *Medea* of Euripedes: "Ἴδετε τὰν ὀλομέναν, 1248.

But the greatest injury to Homer's language has been occasioned by the doubling of consonants, particularly the *σ* in the dative plural of nouns, and some of the tenses of verbs. In almost every instance, these consonants, as already stated, have been doubled after syllables forming the first of a foot. Thus in the fourth line of the first book,

*ἠρώων, αὐτοὺς δὲτ' ἐλώρια τεῦχε κύνεσσιν.*

Now, I affirm that the correct reading ought to

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\* In some instances the antepenultimate of the comparative and superlative of adjectives has been lengthened after a long vowel, contrary to the universal practice of the ancients; thus,

*φισί τοι ἄνδρα παρῆναι οἴζυράτατον ἄλλων.*

Odyss. E. 105.

† I here adopt Heynè's reading.

be *κυνῆσιν*,\* as the syllable *εσ†* is the first of the foot. In line 33, the *δ* in *ἔδδεισεν* is doubled under the same pretext, and with as little reason. In *βέλεσσιν* also, v. 42. for *βέλῃσιν*. The instances in verbs are so numerous that I shall specify only a few of them. Thus, v. 54.

τῆ δεκάτῃ δ' ἀγορῆνδε καλέσσατο λαὸν Ἀχιλλεύς.

\* The process of abbreviating the dative plural seems to have been this; *ποιμῆν*, for example, had in the dative plural, *ποιμενέσι*, by a syncope *ποιμένεσι*, and, lastly, by the elision of the *ν*, *ποιμέσι*. *λέων*, *λέοντεσι*, *λέοντσι*, *λέονσι*, *λέουσι*. *ὄρνις*, *ὄρνιθεσι*, *ὄρνιθσι*, *ὄρνισι*.—See R. P. Knight's *Prelegom.* in *Homer*, § 119.

† It is very doubtful whether the short vowel was pronounced by itself, with the time of a long vowel, or whether it was made to rest on the consonant. It is probable that the latter mode of pronunciation was common, when the vowel and consonant happened to come together in the same word, and hence the practice, when the true principle was lost, of doubling these consonants.—“*Est porro*,” says Heynè, *Excursus I. ad lib. 17.* “*mira inconstantia in literis his per scripturam geminandis, in codicibus scriptis et prelo excusis, cum in eadem pagina modo hoc, modo alterum sequamur. Antiquiores pronuntiatione, non scriptione, litteras geminasse mihi satis liquere videtur idque saepe pro explorato posui: Vetustiores utique non scripsere, A. 344. ὄππας οἱ, sed ὄπας, et pronuntiarunt ὄππας. serius invaluit mos scribendo quoque consonas geminare: at enim receptum id est primo in paucis, ab alio in aliis, et sic porro: codices, nec modo sequiores, sed ipsi antiquiores, sine indicio certo, variant in singulis et omnibus, et perperam jactatur in his antiquorum codicum auctoritas.*”—To me it appears almost certain that the ancients neither doubled the consonants in writing nor pronunciation, but lengthened the vowels. See *Col. Gr. Maj. vol. III. Annot. p. 272 (211).*

The syllable λει, it will be seen, is here the first of the foot. A few more examples will be sufficient, at present, to show how far the orthography has been violated; thus,

Ὅς ἤδη τ' ἐόντα, τα τ' ἐσ(σ)όμενα, πρό τ' ἐόντα. v. 70.

Καὶ νήεσ(σ)' ἠγήσατ' . 71.

Ἐν στήθεσ(σ)ιν εἴοσι. 83.

Ἐς Χρῦσην· τότε κέν μιν ἰλασ(σ)άμενοι πεπίθοιμεν. 100.

Σκηπτούχοι βασιλῆες· ἐπεσ(σ)εύοντο δε λαοί. B. 86.

Τρῶας μὲν λέξασθαι, ἐφέστιοι ὅσ(σ)οι ἕασιν. 125.

Μηονίς, ἥε Κάειρα, παρῆιον ἔμ(μ)εναι\* ἵππων. Δ. 142.

\* The common form of the infinitive, abbreviated from this original form, is a sufficient proof that only one μ was at first used: ἔμεναι, by the elision of this μ, became ἔεναι, and then εἶναι; as δόμεναι, by the elision of the μ, became δόεναι, and lastly δοῦναι. So also of θείναι from θέμεναι, &c.

Mr Knight has made the following remarks upon Lennep's doctrine of the formation of future tenses from pure verbs. —“ Neque felicius vir eximius futura φανέω, σπερέω, τιμέω, &c. ab Ionibus usurpata pro antiquioribus φανέσω, σπερέσω, τιμέσω, &c. a verbis puris φανέω, σπερέω, τιμέω, &c. formata esse voluit. Nam pueris etiam notum esse debuit penultimas futuri et aoristi primi a thematibus in ω puro desinentibus, in omnibus om-

Αἴκε σ' ὑπο(δ)δείσαντες— Σ. 199.

Ἀνθρώπων πολέων θάυμά(σ)σεται, ὅς κέν ἴδῃται.  
Σ. 467.

Ἔμ(μ)εναι οὐδέ ἐ φημί πόδεσ(σ)ί γε οἴσι κίοντα.  
P. 27.

nium temporum et gentium dialectis productas esse, eo quod antiquissimae terminationes eorum essent ἔσω et ἔσα, non σω et σα—τυπτῆσω et ἐτύπτισα contracta in τύνψω et ἔτυψα; atque eadem porro ratione βοάσω—ἔβοάεσα, et φιλείσω et ἐφιλέεσα, contracta in βοάσω, ἔβοᾶσα, φιλήσω, ἐφίλησα, &c.; necnon a recentioribus Atticis praesertim, in βῶσω, ἔβῶσα, &c.”

If the doctrine I have stated in the Analysis of the Greek Verb be correct, the futures of pure verbs had most of their penults, contrary to Mr Knight's opinion, originally *short*. I think there can be little doubt that ἔσω, the future of ἔω, the Ionic form of εἰμί, was joined to certain words, such as, φαν, σπερ, τεμ, to form their futures, and not to φανῆω, by the elision of the ω, and that thus came the forms φαν-ἔσω, σπερ-ἔσω, τεμ-ἔσω. The next process was abbreviation, which the Ionic writers practised by the elision of the σ, and then they became φαν-ἔω, σπερ-ἔω, τεμ-ἔω; and, lastly, were contracted by the Attic writers into φανᾶ, σπερᾶ, τεμᾶ. Many examples of the elision of the σ occur in Homer and Herodotus: thus,

ἦ τοι ἐγὼ μενῆω καὶ τλήσομαι. II. A. 316.

No person, I suppose, will dispute that μενῆω is here the future for μενῆσω: So also, αὐτὰρ Ἀχαιοὶ οὐ μενέουσι, II. M. 79. ‘but the Greeks *will* not stay.’

Ἐθέε τις ἀγγελίαν τᾷ Κροίσῳ. Herodot.

Ἄλλ' ἐν νηυσὶ μέλαινησιν πεσέεσθαι. II. M. 108.



The  $\sigma$  in ἔπεισιν is most commonly doubled; but in Il. A. 150. double  $\sigma$  is inadmissible: thus,

Πῶς τίς τοι πρόφρων ἔπεισιν πείθηται Ἀχαιῶν;

ἔμεναι is generally found with the  $\mu$  doubled. In the following it must stand:

Αἰχμητήν τ' ἔμέναι, καὶ θαρσαλέον πολεμιστήν.

Il. II. 493.

When it forms the first syllable of a foot the  $\mu$  is always doubled; but the  $\nu$  in ἀνήρ might be doubled with as much propriety when ἄν is the first of the foot.

Ἀνέρι εἰσάμενος Κικόνων.

Il. P. 73.

In the following, the second vowel of ὄλοη must be pronounced long.

Ἐκτορα δ' αὐτοῦ μεῖναι ὄλοη Μοῖρ' ἐπέδησεν.

Il. X. 5.

—ἔλπονται δὲ νῆας Ἀχαιῶν

Αἰρήσειν, κτενεῖν δὲ παρ' αὐτόφει πάντας Ἀχαιοῦς. N. 42.

Ἄτὰρ Τρώων κόρῃσι κύναις ἠδ' οἰάνους. N. 31.

From these examples, and such verbs as form their futures in ἔσω, as τελῶ -έσω, ὀλέω, -έσω, ἀρκέω, -έσω, &c. it would appear that, so far from pure verbs having the penult of the future always long, many, if not all of them, had it originally short; and some of them retained it through every stage of the language. The mode of formation stated above, which appears to me correct, shows plainly that there could be no doubling of the  $\sigma$  either in the future or aorist, and that that practice must have grown out of a false pronuntiation, when the true principle was forgotten.

The same rules will be found to apply to Hesiod's verse,\* and to the correction of many errors in it as well as in Homer's. Thus, in v. 229. Theogon. the *ι* in Ἀμφιλογίας is made long;

Νείκεα τε ψευδέας τε λόγους, Ἀμφιλογίας τε.

In the following line, from the same work, the diphthong *αι* in λήγουσαι τ', is made short, contrary to the universal practice of the poets. It appears to me that the sense of the passage will be improved by omitting both conjunctions, and pointing the verse thus,

Ἀρχόμεναι, ὕμνεῦσι θεαί, λήγουσαι ἀοιδῆς.

“Beginning *their* song, they celebrate Jupiter, ending their song, they celebrate (ὕμνεῦσι) him.” Or, if the first conjunction should be thought necessary before ὕμνεῦσι, the latter, I apprehend, ought rather to follow ἀοιδῆς. This, I think, will be apparent, if we supply the ellipsis:

Ἀρχόμεναι δ' ὕμνεῦσι θεαί, λήγουσαι ἀοιδῆς, δ' ὕμνεῦσιν.

“When they commence their song, they celebrate Jupiter; when they end it, they *also* celebrate him.”

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\* It may be remarked that caesural syllables naturally short, occur much less frequently in Hesiod than in Homer.

Without multiplying examples, it will be sufficient at present to observe, that this principle holds not merely in caesural syllables, such as Clarke has frequently pointed out in several of his notes upon the Iliad and Odyssey, but in four different ways. I. In *caesural syllables*, ending with a long vowel, or a diphthong before another vowel or diphthong, which in other cases is *uniformly short*. II. In caesural syllables, naturally short, which are in consequence *made long*. III. In a *short syllable* at the *beginning* of a word, when it also is made the first of a foot. And, IV. In a *short syllable* in the *middle* of a word, when it also is made the first of a foot. The examples I have already given, and an infinite number of others that occur in almost every page of the Iliad and Odyssey, will be sufficient, I should think, to establish the principle. \*

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\* The same rule holds in a variety of instances, in Latin Hexameter verse, where we find syllables naturally short, and unsupported by any consonants, made long by forming the first of a foot. That they do not occur so often in Latin as in Greek, is owing to the greater number of consonants in the former. The following examples will serve to illustrate the general principle :

Muneribus ; tibi pampineo gravidūs aūtumnus.

*Virg. Geor. II. 25.*

Ille, lateus niveum molli fultūs Hyācintho.

*Ecl. VI. 53.*

Omnia vincit amōr : et nos cedamus amori.

*Ecl. X. 69.*





Οὔτα cannot possibly be the imperfect of οὔτάω ; nor is it very reasonable to suppose that it is the first aorist of οὔτάζω, by an apocope for οὔτασε, as Clarke imagines, if we may judge from the following expressions: “ Recte observarunt Grammatici vocabulum οὔτα nullo modo ex οὔτάω deduci posse, (unde enim fit οὔτα penultima necessarie producta) sed ex οὔτάζω, οὔτάσω, οὔτα!” Heynè on the other hand, supposes it to be the imperfect of οὔτημι, οὔτα for οὔτη, as κατέκτα for κατέκτη. But I imagine the α in κατέκτα cannot be short, as I know no instance of a change of dialect of this kind, occasioning a change in the quantity of the letter. The only instance that can be produced of the α in κατέκτα being short, occurs in Il. O. 432.

Ναῖ' ἐπεὶ ἄνδρα κατέκτα Κυθήροισι Ζαθέοισι.

In every other place where it is found, it is always the last word in the line, and should, I apprehend, obtain that situation also in the verse above.

It is well known that Homer frequently unites the preposition κατὰ with the following verb, if it

These two examples were pointed out to me by my friend Mr Carson, Rector of the High School.

Crassaque convenient liquidis et liquida crassis.

*Lucret.* IV. 1252.

Qui clypeo, galeaque Macedoniaque Sarissa.

*Ovid. Met.* XII. 466.

begin with a λ, γ or β, as in Il. M. 92 ; κάλλιπεν, for κάτελιπεν ; καλλείψω, for καταλείψω, Odyss. N. 208 ; and in the example above, κάξεαλεν, for κατέξαλεν. κάππεσον ἐν Δήμῳ, Il. A. 593. παλίλλογα, Il. A. 126. χεύατο καὶ κεφαλῆς, Il. Σ. 24. καγγόνυ for καταγόνυ, Il. Υ. 45. Might not the praeposition have been also united with the noun λαπάρεν, and so have formed an adverbial expression? Instances of a similar kind are not uncommon ; and there are authorities from ancient MSS for the reading proposed. Thus, at Il. Ξ. 517. where the common reading is the same as in Z. 64, οὔτασε καλλαπάρεν is found, according to Heynè, “ Sch. A. et Ven. ipse, cum ed. Rom. utrumque agnoscit Eustath. Similiter sup. 447.” οὔτα occurs, Il. Υ. 455, οὔτα κατ’ αὐχένα, which should be οὔτασε αὐχένα, the praeposition being understood. v. 472. οὔτα παραστάς should be οὔτασε παραστάς, as in K. 157. τὸν παραστάς ἀνέγειρε.

In the following line where the same verb occurs, the verse, I imagine, may be amended and improved by the single transposition of the pronoun με. The common reading is

οὔτά με Τυδέος υἱός, ὑπέρθυμος Διομήδης.

Il. E. 376.

It is natural to suppose that Venus, when smarting under the wound inflicted by Diomedes, would thus reply to the question of her mother Dione,

M' οὐτασε Τυδέος υἱὸς ὑπέρθυμος Διομήδης.

The deviations from the *sixth* rule are so few in number, that I thought it unnecessary to produce any examples. Any person may, with a little care, satisfy himself of its validity.

Such are the laws which I have endeavoured to establish for the examination of Homer's versification. Since they were first offered to the notice of the public, they have been applied, with scrupulous care, to the greatest part of the Iliad, and some parts of the Odyssey, and have been found to hold, with a few exceptions, similar to those pointed out in the preceding dissertation. They have been approved of by some competent judges;\* they have been doubted by others; and they have probably been, by a considerable number, wholly rejected, as militating so decidedly against received opinions. Yet I am sanguine enough to believe that, when due attention shall be paid to the language of the Father of Poetry, they will then be generally recognised; and that, though they may not embrace every point of criticism, necessary to restore his verse to its original purity, they will be found to comprise some of its most

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\* See in particular Dr Valpy's Edition of the Iliad with English notes.

essential parts. I imagine it will ultimately be found to be the safer course, to take the Poems of Homer as we find them in the best editions, and endeavour to discover certain general laws pervading the whole, and applying to every separate part, to re-establish the original purity of the language, rather than have recourse to the doubtful monuments of remote antiquity, and the vague opinions of learned men, in ancient times, who have shown themselves ignorant of versification. Upon this principle I have proceeded, not however without examining the opinions of others who have held a different course, and of trying how far they were applicable to Homer's language and the structure of his verse. I need not say that I consider my own notions better founded than theirs ; but, at the same time willingly confess, that they amount to no more than strong presumptive proofs, to such proofs, as I conceive can be afforded us from the evidence it is possible to obtain. If the laws I have laid down be correct, more consistency will be found in the language of the Father of Poetry, than has been supposed in modern times ; and much of that uncertainty and contradiction which seemed to attach to his versification, will disappear.

FINIS.

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## APPENDIX.

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IN the preceding observations upon Homer's Versification, I hope I have established the principle to the satisfaction of every unprejudiced mind, that the nature of Hexameter verse, allowed the Poet to lengthen a short syllable when it happened to be the first of a foot. It appeared to me, upon extending my inquiries into other kinds of verse, that a similar principle, founded upon the laws of harmony, pervaded all poetry both ancient and modern, and that it would account for a number of anomalies in the versification of the Greek Tragic and Comic Poets. In the following discussion I have confined my observations to *Iambic*, *Trochaic*, and *Anapaestic verse*, and have endeavoured to shew, by a number of examples, that the rules generally received respecting the power of mutes and liquids are extremely vague and imperfect, and depend upon no settled principle. As *HEXAMETER verse* necessarily requires a lengthened tone upon the *first syllable* of every foot, so also in *IAMBIC verse*,

the *last* of an *Iambus*, *Spondaeus*, and *Anapaestus*, and the *first* of a *Dactyle*, require a lengthened tone in the recitation to preserve the harmony of the verse. In *TROCHAIC verse*, the lengthened tone is given to the *first* of a *Trochaeus*, a *Spondaeus*, and a *Dactyle*, and to the *last* of an *Anapaestus*. In *ANAPAESTIC verse*, the *Ictus* falls upon the *last* of an *Anapaestus*, and upon the *first* of a *Spondaeus* and a *Dactyle*\*. These rules, differing in some respects from those which Dawes laid

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\* According to Dawes in his *Miscellanea Critica*, sect. 5, the *Ictus*, in *Iambic verse*, falls upon the middle of a *Tribrachys* and a *Dactyle*. In *Trochaic*, upon the first of a *Tribrachys* and *Anapaestus*: and in *Anapaestic*, upon the penultimate of a *Dactyle* and *Proceleusmaticus*. If by the term *Ictus Metricus*, be understood, *the lengthened tone given to any particular syllable, to preserve the rhythm and harmony of the verse*, in which sense I understand it, then Dawes' account of the *Ictus* upon these feet, must, I apprehend, be incorrect; because it is absurd to say that the *middle* syllable of a *Tribrachys*, or the *penultimate* of a *Dactyle* can be pronounced with a lengthened tone. The *Tribrachys*, in my opinion, as consisting of three short syllables, can have no *Ictus* or lengthened tone upon any one of them, nor can a *Dactyle* or *Anapaestus* have the *Ictus* upon any of their short syllables. Dawes, I apprehend, confounded the *Ictus* and the accent together; two things totally distinct. He was equally wrong, in my judgment, in stating that in *Anapaestic verse* the *Spondaeus* took the *Ictus* upon the *last* syllable. This kind of verse so nearly resembles *Hexameter*, that I have no doubt, with the exception of the *Anapaestus* itself, it requires the lengthened tone upon the first, both of a *Spondaeus* and a *Dactyle*. A few deviations will be afterwards pointed out,

down in his *Miscellanea Critica*, have been generally recognised as far as they apply to syllables naturally long; but their application to short vowels preceding certain mutes and liquids, and even before single consonants, has never, so far as I know, been properly ascertained. No critic before Dawes' time, appears to have established any rules respecting the power of the *Ictus Metricus*, or the practice of the Attic Poets in lengthening and shortening vowels before particular mutes and liquids. As the science of Prosody was not so well understood in his time as in the present day, we need not be surprised that in some respects his rules were incorrect, as they were founded upon no general principles, but merely upon what appeared to him to be the uniform practice of the Attic Poets. We might, however, have expected something more definite and precise from those who succeeded him, and not merely a number of deviations pointed out, which seem to unsettle every thing previously established. His two rules respecting the position of short vowels before mutes and liquids, I shall give in his own words.

I. *Vocalis brevis ante vel tenues, quas vocant, consonantes π, ς, τ, vel aspiratas, φ, χ, θ, sequente quavis liquida; uti et ante medias β, γ, δ, sequente g, syllabam brevem perpetuo claudit.*

II. *Vocalis brevis ante consonantes medias β, γ,*



δ, sequente quavis liquida praeter unicam ε, syllabam brevem nunquam terminat, sed sequentium consonarum ope longam semper constituit.

The *first* of these rules Dawes meant to apply to the *Comic* Poets, the *other* both to the *Comic* and *Tragic* Poets. Porson, who soon perceived that Dawes' rules, though general, were not universal, does not appear from any remarks to be found in his annotations, to have had distinct and correct notions of the subject. In a note on the 64th line of the *Orestes* of Euripides, he says, "Quamquam enim saepe syllabas natura breves positione producunt Tragici, longi libentius corripunt, adeo ut tria prope exempla correptarum invenias, ubi unum modo extet productarum. Sed hoc genus licentiæ, in verbis scilicet non compositis, qualia τέκνον, πατρὸς, ceteris longe frequentius est. Rarius multo syllaba producitur in verbo composito, si in ipsam juncturam cadit, ut in πολύχρυσος, Andr. 2. Eadem parsimonia in augmentis producendis utuntur, ut in ἐπέκλωσεν, Sup. 12. κελῆσθαι, Sophocl. Elect. 366. Rarior adhuc licentia est, ubi praepositio verbo jungitur ut in ἀπότροποι, Phoenis. 595. Sed ubi verbum in brevem vocalem desinit eamque duae consonantes excipiunt, quae brevem manere patiantur, vix credo exempla indubiae fidei inveniri posse, in quibus syllaba ista producatur." That these observations can in general be supported by examples, admits of no doubt. Still the question recurs, 'Had the Attic Poets no principle to guide them, in length-

ening or shortening syllables terminating with certain mutes and liquids?' I answer that they certainly had, and that they acted upon a similar principle with the Epic Poets, will, I imagine, be rendered indubitable from the following induction of examples. Before, however, proceeding with the main argument, I shall endeavour to shew, from several proofs, that Porson was incorrect in stating, 'that in compound words, a short vowel before a mute and a liquid was rarely lengthened, "*si in ipsam juncturam cadit,*" and that when a word ends with a short vowel before the next beginning with a mute and a liquid, scarcely a legitimate example can be produced where it is lengthened.' The following prove the contrary. Sophocl. Elect. v. 9. Φάσκειν Μυκήνας

τάς πολυχέρσους ὄρεᾶν. Sophocl. Electr. 1190. Τίς γάρ σ' ἀνάγκη τῆδε προτρέπει βροτῶν. Aeschyl. Prometh. v. 24. Ἡ ποικιλείμων νύξ ἀποκρύψει φάος. Aristoph. Av. 211. Νέμεσθε φῦλα μυρία κριθοτράγων.

In this example, not only is the omikron of the compound κριθοτράγων lengthened before the τρ, but the alpha of μυρία, the last letter of the word, is made long before the κρ of the following. To these might be added several other examples both from the Tragic and Comic Poets. In Porson's own example from the Phoenissae, the ο of the preposition in the compound ἀπότροποι is lengthened by the ictus, as we find the same vowel short

in ἀποτρέπει. Eurip. Orest. 404. Σεμναὶ γὰρ εὐπαί-  
 δευτα δ' ἀποτρέπει λέγειν.

The following shew, that a short vowel at the end of a word is frequently lengthened before a mute and a liquid. Sophocl. Oedip. Tyr. 427. Προπηλάκιζε· σοῦ γὰρ οὐκ ἔστι βροτῶν. Eurip. Iph. Aul. 1609. Ἀπροσδόκητα δὲ βροτοῖς. Sophocl. Oedip. Col. 1314. Δορὶ κρατύων. Sophocl. Antig. 1107. Δραῖ νῦν τάδ' ἔλθῶν μῆδ' ἐπ' ἄλλοισι τρέπε. Eurip. Electr. 1058. Ἄρα κλύουσα, μῆτερ. Sophocl. Aj. 1109. Ὁ τοξότης ἔοικεν οὐ σμικρὰ φρονεῖν. Erfurdt. in order that Porson's rule might not be violated, has σμικρὸν φρονεῖν, contrary to the general idiom of the language and the best authorities. In the Persae of Aeschylus, both Bloomfield and Elmsley read Ξέρξης δ' ἐμὸς παῖς, ὦν νέος νέον φρονεῖ, instead of νέα φρονεῖ. The latter in the Heracl. of Euripedes, v. 387, reads σμικρὸν φρονῶν, instead of σμικρὰ φρονῶν, the common and the genuine expression. In almost every instance where the adverb is used to qualify the verb, the plural form of the adjective is employed. Thus Eurip. Med. 1126. Τί φῆς; φρονεῖς μὲν ὀρθά. Orest. 791. Ὡς ἐγὼ δὲ ἀστέος σε, σμικρὰ φροντίζων ὄχλου.

I. In Iambic verse the Attic Poets never lengthened a short vowel before the mutes and liquids, with the exception of βλ, γλ, γμ, γν, δμ, δν, unless



they formed the *second syllable* of the foot, when the harmony of the verse required the vowel to be pronounced with a lengthened tone. That this rule is well founded, will, I hope, appear from the following instances. Sophocl. Phil. 297.

Ἄλλ' ἐν πέτροισι πέτρον ἐκτρέβων μόλις.

In this example we have a difference of quantity in the same syllable of the same word. In πέτροισι, the vowel retains its natural time before the mute and liquid; in πέτρον, on the contrary, it is lengthened before the same mute and liquid, because the harmony of the verse requires in that syllable a lengthened tone. The ε in the noun πέπλος has its quantity varied upon the same principle; thus, Eurip. Hecub. 432. Κόμιζ', Ὀδυσσεῦ, μ', ἀμφιθεῖς κάρη πέπλοις. Id. 999. Ποῦ δῆτα; πέπλων ἐντὸς ἧ κρύψασ' ἔχεις; see the Medea of the same Poet, v. 954. where the ε is short; in v. 945, it is long. The α in the oblique cases of πατήρ, is long only when it occurs in the second syllable of the Iambic foot; and the ο in the noun ὄπλον in the same manner; thus, Sophocl. Phil. 365. Τα θ' ὄπλ' ἀπήτουν τοῦ πατρὸς, τά τ' ἄλλ' ὅσ' ἦν. Id. 368. Πάτρω' ἔλυσθαι τῶν δ' ὄπλων κείνων ἀνήρ. Id. 436. Πάτροκλος, ὅς σου πατρὸς ἦν τὰ φίλτατα. In the Patronymic Ατρεΐδης there is the same variation. Sophocl. Philoct. 322. Κείνοις Ατρεΐδαῖς, τῆτ' Ὀδυσσεώς βία. Id. 392. Λόγος λέλεκται πᾶς Ὀδ' Ατρεΐδας



στυγῶν. In the noun τέκνον also, Sophocl. Oedip. Tyr. v. 1. Ὡ τέκνα Κάδμου. Id. v. 6. Ἄ γὰρ δικάϊων μὴ παρ' ἀγγέλων, τέκνα. In the adjective μακρός. Sophocl. Philoct. 307. Ἐν τῷ μακρῷ γένοιτ'. Id. 492. Κάκειθεν οὐ μοι μακρὸς εἰς Οἴτην στόλος. The ε of μακρὸς is varied in a similar way. It is short in the following, Eurip. Hec. 393. Γαῖα νεκρῷ τε τῷ. See also Eurip. Suppl. 132. Alcest. 740. long in the Hecub. 675. Ἀτὰρ τί νεκρὸν τόνδε μοι Πολυξένης. See also Alcest. 732. Suppl. 118. In the compound ἄτεκνος there is the same variety, not only in Iambic, but also in Anapaestic verse. Eurip. Alcest. 672. Ὡστ' οὐκ ἄτεκνος κατθανὼν ἄλλοις δόμον. Id. 903 Ζηλῶ δ' ἀγάμους ἀτέκνους τε βροτῶν. The υ of the verb ὑερίζω is also varied. Eurip. Orest. 430. Οὔτοι μ' ὑερίζουσ', ἄν πόλις τανῶν κλύει. Id. Med. 775. Ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυερίσαι. To these might be added innumerable other examples.

Let us next enquire, whether this principle can be extended to the doubtful vowels in certain words, when unsupported by mutes and liquids. The noun ἰατρός has the quantity of the ι varied in different places. In the Prometh. Vinc. of Aeschylus, v. 386, the iota is long. Ὁργῆς νοσοῦσης εἰσὶν ἰατροὶ λόγοι. So also in the Ion. of Euripides, v. 740. Συνεκπονοῦσα κῶλον ἰατρὸς γενοῖ. But in the Supplices of the same Poet, v. 264, it is short.

Ἄλλ' ὡς ἰατρὸν τῶν δ'. So also in the *Troades*, v. 1224, and *Hippol.* 296. It is remarkable that the A in the noun "Ἀρης, *Mars*, undergoes the same change of quantity as in Epic Poetry. Every one is acquainted with the noted line in *Homer*, *Il.* E. 455. "Ἀρες, Ἀρες, βροτολοιγέ, μισαιφόνε, τειχεσίπλητᾶ. In the first "Ἀρες the A is long; in the other it is short. The same change of quantity is observable in the two following lines of the *Ἑπτα ἐπὶ Θῆεας* of *Aeschylus*. In v. 230, it is long. Τούτω γὰρ Ἀρης βόσκειται φόβῳ βροτῶν. In v. 408, it is short. Σπαρτῶν δ' ἀπ' ἀνδρῶν, ὧν Ἀρης ἐφείσατο. It is also short in v. 493, and in the 1417 line of the *Phoenissae* of *Euripides*. The α of the adverb αἰὲ is subject to the same variation. Porson, in a note on v. 1164 of the *Hecuba* of *Euripides* remarks. "Recte hujus vocis penultimam communem esse statuit Piersonus ad *Moerin*, p. 231." The α, however, is common in no other way than other short vowels, which are lengthened when they occupy a certain situation in the verse; thus, in the *Hecuba* of *Eurip.* 1164. the α is long, Τοῖονδ' ὁ δ' αἰὲ ξυντυχῶν ἐπίσταται; and in the *Medea*, v. 456. Κάγα μὲν αἰὲ βασιλέων θυμουμένων. In v. 458 of Porson's edition it is short, as in many other places. Συ δ' οὐκ ἀνίεις μαρτίας, λέγουσ' αἰὲ. Upon the same principle depends the lengthening of the iota of *ἰκετεύσᾶ* in line 339 of the *Medea* of

Eurip. as in most other places it is short. Φευξού-  
 μεθ' οὐ τοῦθ' ἰκέτευσά σου τυχεῖν. In line 967 of the  
 same play the iota is short. Ἰκετεύειτ', ἐξαιτείθε,  
 where the first foot is an Anapaestus. See So-  
 phocl. Oedip. Col. 1414.

It is well known that the  $\alpha$  in the accusative  
 of such words as Θησεύς, Ὀρφεύς, βασιλεύς, is some-  
 times short, but more frequently long. Some  
 wise Critics content themselves with the supposi-  
 tion, that it is lengthened by following the ana-  
 logy of the genitive in ἕως. If this were the case,  
 why was not the  $\alpha$  changed into its own long  
 vowel  $\eta$ , in the same manner as the  $o$  of the geni-  
 tive into the omega? The difference of quantity  
 must, I apprehend, be accounted for on other  
 principles. In the following lines the  $\alpha$  of the  
 accusative is short. Eurip. Hecub. 870. Ἐὐν  
 ταῖσδε τὸν ἐμὸν φονέα τιμαρῆσομαι. Id. Electr. 599.  
 Λέξον, τί δρῶν ἄν φονέα τισαίμην πατρός. See Sophocl.  
 Trachin. 1207. Oedip. Col. 1055. Aristoph. Vesp.  
 1206. Ὅτε τὸν δρομέα Φάῦλλον, ὃν βούπαις ἔτι. The  
 noun δρομέα, I would here consider not forming  
 an Anapaestus but a Trybrachys, and therefore  
 the  $\alpha$  retains its natural quantity. In a variety of  
 others, the last vowel is lengthened solely in con-  
 sequence of the situation it occupies in the foot;  
 thus, Aristoph. Plut. 1182. Καὶ μετεκάλει τὸν ἱερέα·  
 νῦν δ' οὐδὲ εἰς. Eurip. Hippol. 1148. Ποῖ γῆς ἀνακ-



τα τῆσδε Θησέα μολάν. Sophocl. Philoct. 361. Τὸν  
 οὐκ ἔτ' ὄντα ζῶντ' Ἀχιλλέα πάλιν. See also Eurip.

Androm. 1236, and 543. Words of this descrip-  
 tion have frequently the two last vowels, which  
 are both naturally short, contracted into one  
 long syllable. Thus Eurip. Alcest. 25. Ἰαρέα δα-

νόντων. Phoeniss. 927. Σφάζαι Μενοικέα τόνδε δεῖ.

Id 1181. Ὀρεῶ δὲ Τυδέα καὶ παρασπιστάς πυκνούς.

In Trochaic verse the same vowels are contract-  
 ed. Eurip. Iph. in Aul. 1341. Τίνα δὲ φεύγεις, τέκ-

νον. Iph. Ἀχιλλέα τόνδ' ἰδεῖν αἰσχύνομαι.

It has been observed by several writers on Pro-  
 sody, and by the English Critics in general, that  
 a short vowel in Iambic verse must sometimes be  
 pronounced as a long vowel before the inceptive ρ,  
 because the pronunciation of that letter seems to  
 retard the sound of the vowel. But several ex-  
 amples are to be found in which the inceptive ρ  
 has no such power, when a short vowel precedes  
 it in the first syllable of the foot. There must then  
 be some other cause independent of the letter ρ  
 to lengthen a short syllable when it forms the se-  
 cond of an Iambus, and that, I apprehend, can be  
 no other than the *Ictus Metricus* on that syllable.  
 In the following examples the vowel remains short  
 before the inceptive ρ. Aeschyl. Prometh. 738.  
 Χρίπτουσα ραχίαισιν ἐκπερᾶν χθόνα. Sophocl. Oedip.  
 Tyr. 1289. Τὸν μητρός, αὐδᾶν ἀνόσι, οὐδε ρητά μοι. Id.



v. 72. Δραῶν, ἢ τί φωνῶν, τήνδε ῥυσαίμην πόλιν. In several compound words the short vowel preceding the ρ, the inceptive letter of the latter part of the compound, remains short. Thus Sophocl. Aj. 134. Τελαμώνιε παῖ, τῆς ἀμφιρύτου. Aeschyl. S. Theb. 935. Ζοᾶ φονόρυστος. In the following the short vowel before the inceptive ρ is lengthened. Eurip. Suppl. 461. Σὺ δ' οὐκ ἀνέξει, χρῆν σ' ἐπὶ ῥητοῖς ἄρα. Any person who attends at all to the pronunciation of the feet in this verse, will at once perceive that the iota of the preposition ἐπὶ is lengthened, not in consequence of the inceptive ρ, but because the harmony of the verse requires it to be pronounced with a lengthened tone, independent of the letter following. Sophocl. Oedip. Tyr. 847. Τοῦτ' ἔστιν ἤδη τοῦργον εἰς ἐμὲ ῥέπον. Aristoph. Plut. 54. Οὐκ ἔσθ' ὕπως ὁ χρησμὸς εἰς τοῦτο ῥέπει. See also v. 1065. Sophocl. Oedip. Col. 900. Eurip. Suppl. 105. Aeschyl. Prometh. 1059. Aristoph. Pax, 740. To these many other examples could be added, plainly demonstrating, that the practice of modern editors in doubling the ρ in order to lengthen a short vowel, not only vitiates the orthography of the language, but is contrary to ancient usage. Thus we have περιρρύτου χθόνος in the first line of the Philoctetes of Sophocles, though it is of the same form as ἀμφιρύτου of the same Poet as quoted above. It is amusing to observe the inconsistency of the Critics, in stating round-

ly, that the short vowels in examples similar to those quoted above are lengthened by the inceptive ρ, while in many compounds, the latter part of which begin with the same letter, they uniformly double it to make the vowel long by position. What difference, I would ask, can it make upon the quantity of the iota of the praeposition ἀμφι, whether it is compounded with ῥύτος or not? If it were found separate from it, we would be told that, as in the example from the Ajax of Sophocles, the iota was lengthened by means of the inceptive ρ. In the following line from the Hecuba of Euripides, 1023. Βάλλων γὰρ οἶκον τᾶνδ' ἀναρρήξω μυχούς, if the praeposition ἀνά were separated from the future ῥήξω the ρ would not be doubled, and we would be informed that the α was lengthened by the power of the inceptive ρ! In every example of a similar kind the vowel of the praeposition, forming the first part of the compound, is the second syllable of the Iambic foot, and takes the ictus or lengthened tone; and surely the protracted tone of the vowel is more agreeable to the ear than the harsh and grating sound of the double ρ.

Another gross violation of the orthography of the language by modern editors is found in such words as γενησόμεσθα, βουλόμεσθα, ἀναψόμεσθα, δυνησόμεσθα, and a variety of others. No nation either in ancient or modern times paid more attention to the euphony of their language than the Greeks,

by endeavouring as far as possible to get rid of every harsh sound, and particularly by excluding before consonants the hissing, disagreeable sound of their sigma. Every scholar knows the ridicule which Euripides incurred from the frequent repetition of the sigma in the following line of his *Medea*, 476. "Ἔσωσα σ', ὡς ἴσασιν Ἑλλήνων ὄσοι. In forming the comparatives and superlatives of several adjectives, which required one of the syllables to be long, the Greeks, instead of retaining the sigma before *τερος* and *τατος*, threw it out and lengthened the preceding vowel. Thus, instead of *σοφώστερος*, they wrote and pronounced the word *σοφῶτερος*, instead of *φοβερόστερος*, *φοβερώτερος*. When a long syllable preceded the termination in *ος*, they merely threw out the sigma before *τερος* and *τατος* without lengthening the omikron. In other instances where the want of the sigma would have destroyed the component part of the word, it was retained, but the preceding consonant was either thrown out or converted into a vowel. Thus, instead of *στάνς*, the original form of the participle of the verb *στήμι*, and of the Latin *sto*, the Greeks threw out the *ν* and pronounced it *στάς*. The form of the nominative of this participle appears to have been originally *στάνς*, *σάνσα*, *σάν*, afterwards softened into *στάς*, *σᾶσα*, *σάν*. In the same manner the adjective *πᾶς* was *πάνς*, *πάνσα*, *πάν*. The participle of *τίθημι* was at first *τιθὲς*, *τιθένσα*, *τιθῆν*, and afterwards for the sake of the sound, the *ν*, as in many other instances, was changed in-



to a vowel, forming with the preceding a proper diphthong, viz. *τιθείς, τιθειῖσα, τιθειν*. As it is plain from these examples how careful the Greeks were to avoid the sound of the sigma in conjunction with another consonant, is it likely that they would spontaneously prefix it in verbs before the termination *θα*, and not rather lengthen the preceding vowel? In every instance in Iambic verse where the sigma is inserted before *θα*, the penultimate syllable is the *second* of the foot. Thus, Eurip. Med. 764. *Γενησόμε(σ)θα, κείς ὁδὸν βεβήκαμεν*. Sophocle. Philoct. 137. *Πείσειν δυνησόμε(σ)θα μηδὲν ᾧν λέγω*; Id. Oedip. Tyr. 84. *Τάχ' εἰσόμε(σ)θα ξύμμετρος γὰρ ἄς κλύειν*. Id. Philoct. 527. *Ἡμᾶς ὅποι τ' ἐνθένδε βουλομε(σ)θα πλεῖν*. It is unnecessary to multiply examples as they occur in almost every page of the Attic and even the Epic Poets. For the same purpose of lengthening a short vowel at the end of a word, an adventitious letter has been frequently inserted. Thus in the Supplices of Eurip. 731. we find, *Βοή δὲ καὶ κωκυτός ἦν ἀνά πόλιν*. The *τ* being inserted in *πόλιν* to make the preceding vowel long by position. In the same manner the letter *ν* and the particle *γε*, have been frequently added to the end of words to make the preceding syllable long by position. I am confident that the *ν* was never employed by the Greeks for any other purpose than to prevent the hiatus of vowels, and that the particle *γε* has been frequently intro-



duced where it was altogether unnecessary. Thus Soph. Oedip. Tyr. 981. Πολλοὶ γὰρ ἤδη κὰν ὀνείρασι(ν) βροτῶν. Why should the ν be inserted before βροτῶν when the termination σι must be pronounced as a long syllable? Id. 287. Καὶ μὴν μέγας γ' ὀφθαλμοῦς οἱ πατρὸς τάφοι; the γ' here, inserted evidently to make the last syllable of μέγας long, appears to me to add nothing to the sense, and renders the line less harmonious.

As Dawes' first rule was intended to apply to the Comic Poets alone, let us next enquire whether Aristophanes has always observed it. Though short vowels are less frequently lengthened by him than by the Tragic Poets, for a reason afterwards to be stated, still a number of examples are to be found in his poetry of the application of the Ictus Metricus, shewing that Dawes' rule was far from being well founded. Thus in the Plutus, v. 777. Ἐφρευγον, εἰδῶς οὐδὲν ὁ τλήμων ἐγώ. Id. 1079. Οὐκ ἂν ποτ' ἄλλω τοῦτ' ἐπέτρεπον ποιεῖν. Brunck, very unnecessarily, would read τοῦτο γ' ἐπέτρεπον. Id. 1154. Παρὰ τὴν θύραν Στροφᾶιον ἰδρύσασθ' ἐμέ. Nub. 189. Ζητοῦσι μὴ νῦν τοῦτ' ἔτι φροντίζετε. In line 215, the vowel υ before the same mute and liquid is short. Ὀς ἐγγυὺς ἡμῶν. τοῦτο πάνυ φροντίζετε. In verse 212, we have a short vowel lengthened even before a single consonant. Ἢδὲ, παρατέταται μακρὰ πόρρω πανύ. Before the inceptive ρ the ι of the preposition περι, 643. Ταχύ γ' ἂν δύναιο μανθάνειν περὶ ῥυθ-

μαν. v. 219. Φέρε, τίς γὰρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνήρ;  
 v. 866. Καὶ τῶν κρεμαθρῶν οὐ τρίτων τῶν ἐνθάδε. Id. 1472.  
 Streps. Ναί, ναί, καταιδέσθητι Πατρῶν Δία. 1473.  
 Pheidip. Ἴδού γε Δία πατρῶν. ὡς ἀρχαῖος εἶ. Aves.  
 45. Ὅπου καθιδρυθέντε διαγενοίμεθ' ἄν. The Editors  
 of Aristophanes, entertaining no doubt of the  
 strict universality of Dawes' rule as applicable to  
 the Comic Poets, have strangely failed to observe  
 these and several other examples that militate  
 against it, and have attempted to correct a few  
 only of the verses which oppose it. Thus in the  
 Eccles. 256, we have the following correct line,  
 Τί δ' ἦν ὑποκρούσωσι σε; Prax. προσκινήσομαι, which  
 Dr Maltby, in his Observations to Morell's Thesau-  
 rus, proposes to read, Τί δ' ἦν ὑποκρούσωσιν σε. The  
 same distinguished scholar has pointed out several  
 violations of Dawes' Canon, such as Eccles. 369.  
 ὦ πότνι' Εἰλείθια, μή με περιῖθης. Lysistr. 742. ὦ  
 πότνι' Εἰλείθι, ἔπισχεσ τοῦ τόκου. Plut. 98. Πολλοῦ γὰρ  
 αὐτοῦς οὐχ ἔάρακα χρόνου. This last verse Brunck  
 acknowledges opposes Dawes' Canon, and points  
 out in an excellent note, several ineffectual at-  
 tempts to correct it. Several other examples will  
 occur in the examination of Anapaestic verse.  
 From all these instances it is evident that the same  
 rules respecting short vowels before mutes and li-  
 quids apply equally to the Senarian of the Comic  
 Poets as to that of the Tragic, with this difference

that in the former the natural quantity of the vowels is more frequently preserved, both in consequence of the less solemn and stately nature of the language of Comedy, and because the Comic Poets were less restrained in the use of the Tribrachys, Dactyle and Anapaestus, which enabled them to bring the tone of their language nearer to that of varied and genteel conversation. We have a singular instance of the power of the principle I have been endeavouring to establish in a curious line (895) in the *Plutus* of Aristophanes, where the Poet employs the letter  $\upsilon$  to express the eager scent of the Sycophant. I have no doubt, that the sound of the letter was expressed by the nasal organs, and that it was pronounced in pairs, the latter occupying, as was necessary, double the time of the former.

$\upsilon\upsilon$     $\upsilon\upsilon$     $\upsilon\upsilon$     $\upsilon\upsilon$     $\upsilon\upsilon$     $\upsilon\upsilon$   
 $\upsilon -$  |  $\upsilon -$  |  $\upsilon -$  |  $\upsilon -$  |  $\upsilon -$  |  $\upsilon -$

II. In Trochaic verse the *first syllable* of the Trochaeus, as has been already stated, requires to be pronounced with a lengthened tone, whether that syllable be naturally short, or whether it consists of a short vowel before any of the mutes and liquids. I shall here also produce instances of the variation in the quantity of the same vowel in the same word. Thus Eurip. *Orest.* 735.  $\Sigma\upsilon$  δὲ *τινας* λόγους ἔλεξας σοῦ *κασσιγνήτω* πατρός. In this example the vowel *iota* of *κασσιγνήτω* is long before  $\gamma\upsilon$ ; the *alpha* of *πατρός* is short. In 766 of the same play



the *α* of *πατρι* is long. *Πατρι τιμαρῶν ἐμαυτοῦ*. In 786. it is also long. *Καί με πρὸς τύμβον πόρευσον πατρός*. In 784. the omikron of the verb *ὀκνήσεις* is long, while it is short in the noun *ὄκνος* immediately following. Orest. *Οὐκ ἄρ' ὀκνήσεις*; Pyl. *ὄκνος γὰρ τοῖς φίλοις κακὸν μέγα*. In 748. the *α* of the adjective *μακρὸς* is varied; *Ἥ θανεῖν ἢ ζῆν' ὁ μῦθος δ' οὐ μακρὸς μακρῶν πέρι*. It will be observed that in this line the Poet employs the Trochaeus and Spondaeus alternately. It is presumable, therefore, that the *α* of *μακρῶν* should be held to be long. The *ε* of the noun *τέκνον* is generally short. Eurip. Ion. 556. Xeuth. *Ὁ πόντος σ' ἐξεῖρεν, τέκνον*. So also 568. In the Hercules Furens, 861. it is long. *Τέκν' ἀποκτείνασα πρῶτον*. The *υ* of *δάκρυ* or *δακρύον* is most commonly short: Eurip. Orest. 778. *δάκρυα γοῦν γένοιτ' ἄν*. In the Iphigen. in Aul. 398. it is long. *Ἐμὲ δὲ συντήξουσι νόκτες, ἡμέραι τε δακρύοις*. In the Orestes of Eurip. 791. the penult of *ὄχλος* is short. *Σμικρὰ φροντίζων ὄχλου*. In the Iphigen. in Aul. it is long. *Ὡ τεκουσα μήτηρ, ἀνδρῶν ὄχλον εἰσορῶ πέλας*. A similar variation takes place in the quantity of the first syllable of *πέπλος* as in Iambic verse. Thus Eurip. Iphigen. in Taur. v. 1215. *Κεῖτα κρυψάντες πέπλοισιν*. 1226. *Πέπλον ὀμμάτων προσέσθαι*.

It is worthy of remark, that the same violation of the orthography of the language is found in



Trochaic as in Iambic verse, and in the same words. In Iambic verse the penult of such a word as βουλόμεθα is almost always the second syllable of the foot : in Trochaic verse, on the contrary, it is generally the first. In both instances the modern Editors of the Classics have uniformly interposed a sigma to lengthen the foot ; But this is equally unnecessary in Trochaic as in Iambic verse, because the former takes the Ictus upon the first syllable of the Trochaeus, and thereby lengthens the short syllable without the aid of the sigma. Thus Eurip. Orest. 724. Οἰχόμε(σ)θ', ὡς ἐν βραχεῖ σοι. Id. 750. Οὐχ ὄρεῖς; φυλασσόμε(σ)θα φρουροῖσι πανταχῆ. Aristoph. Av. 1102. Τοῖς κριταῖς εἰπεῖν τι βουλόμε(σ)θα τῆς νίκης πέρι. Id. 1076. Βουλόμε(σ)θ' οὖν νῦν ἀνειπεῖν. When the penult has not the ictus, i. e. when it is not the first syllable of the foot, the sigma is not inserted. Thus Eurip. Orest. 752. Πυργηρούμεθα. Id. Iphig. Taur. 1240. Εὐτυχεῖς δ' ἡμεῖς ἐσόμεθα, τὰλλα δ' οὐ λέγουσ' ὄμως.

Although the Attic Poets occasionally lengthened short vowels before mutes and liquids in Trochaic verse, yet with the exception of those already mentioned, they more frequently preserved the natural quantity of the vowel. They seem to have sparingly indulged in the license they took in Iambic verse of applying the power of the ictus, and only resorted to it when the versification compelled them. Should any modern, there-

fore, attempt to write Greek Trochaic verse, his safest course would be so to arrange the feet that a short vowel before all the mutes and liquids, with the exception of βλ, γλ, γμ, γν, δμ, δν, should occupy the second place. It is difficult to account how the Greek Poets came, almost universally, to lengthen a short vowel before these mutes and liquids. Porson observes in his letter to the late Professor Dalzel, “Dawes lays down a rule, which, if he had been content with calling it general instead of universal, is perfectly right, that a syllable is long, in which the middle consonants β, γ, δ, and liquids, except ρ meet. But several passages, as well as the following, contradict this rule. Sophocl. Oedip. Tyr. 717. παιδὸς δὲ βλαστὰς. Electr. 440. πασῶν ἔλαστε. These passages may be reduced to Dawes’ Canon by transposition; but they will lose all their energy by the reduction.” To my ears they lose neither their force nor their harmony by transposition. Βλαστὰς δὲ παιδὸς;—ἔλαστε πασῶν. In the latter we gain by transposition the triemimeral caesura, which always adds to the harmony of the verse. But a very few examples from any of the Poets oppose the rule, and most of these may be remedied by transposition. Sophocl. Oedip. Col. 972. Ὅς οὔτε βλάστας πω γενεθλίους πατρός, may be remedied and improved by the transposition of the adverb πω. Thus, Ὅς οὔτε πω βλάστας γενεθλίους πατρός. Aesch. Agam. 1633. Ὁρφεῖ δὲ γλῶσσαν τὴν ἐναντίαν ἔχεις, may be read Γλῶσ-

σαν δὲ τὴν Ὀρφεῖ γ' ἐναντίαν ἔχεις. Those in the choral odes need hardly be taken into the account, as in them the Poets allowed themselves greater liberties than in the more common kinds of verse.

III. Brunck has remarked in a note upon line 98. of the *Plutus* of Aristophanes above alluded to, where there is a violation of Dawes' first rule, "in Anapaestis major est licentia, quae saepius usum fuisse Comicum alibi ostendemus." The Anapaestic verses of Aristophanes are subject to the same rules as those of the Tragic Poets, and therefore I shall take examples from both in illustration of my principle. The ε of νεκρῶν is long in v. 1496. of the *Phoenissae* of Euripides. Πτώματα νεκρῶν τρισσῶν ἤδη. In v. 1409. of the *Medea* it is short. Ψαῦσαι τε χερσῶν, δάψαι τε νεκροῦς. In v. 1386, and 1408. of the same Play, the ε of τέκνων is short: thus, 1386. Ἀλλά σ' Ἐρινὺς ὀλέσειε τέκνων. 1408. Τέκν' ἀποκτείνασ', ἀποκωλύεις. In 1392, and 1400. it is long. 1392. Στείχω δισσῶν γ' ἄμορος τέκνων. 1400. Μαλακοῦ χρωτὸς ψαῦσαι τέκνων. In the *Electra* of Sophocles, v. 96. we have the α of Ἄρης long. Φοίνιος Ἄρης οὐκ ἐξέμισεν. In the *Seven against Thebes* of Aeschylus we find a very strong instance of the power of the Ictus in a situation which contradicts both Dawes' and Porsons' rules. v. 1059. Γένος ὀλέσατε πρέμνοθεν οὕτως. The last vowel of ὀλέ-



σατε is necessarily long before the πρ of πρέμνοθεν. If I am right in supposing that the Ictus falls upon the *first* and not the *last* syllable of the Spondaeus in this kind of verse, the following line will be incorrect: v. 1063. Ἄλλα φοβοῦμαι ἀποτρέπομαι, because the ο of the praeposition in composition is made long before the mute and liquid τρ, when it is the second syllable of the foot. I had some doubts whether the conjunction και was not always, when the first syllable of a foot in Anapaestic verse before a vowel or diphthong, contracted with these, as in the common reading in this line. The following example from Aristophanes shews that it is not always so contracted. Nub. 1007. Σμίλακος ὄζων, και ἀπραγμοσύνης, και λεύκης φυλλοβολούσης. The reading, I apprehend, should therefore be Ἄλλα φοβοῦμαι και ἀποτρέπομαι, making the foot an Anapaestus instead of a Spondaeus. I shall produce two other examples that oppose the rule I have laid down: both are from Aristophanes. Equit. 806. Και χίδρα φαγῶν ἀναθαρρήσει. This may be corrected by inserting the article before the noun, as is usual in similar expressions: thus, in the Pax of the same Poet, v. 626. Οὐδὲν αἰτίων περ ἀνδρῶν τὰς κρέδας κατήσθιον. I would therefore propose to read Και τὰ χίδρα φαγῶν, κ. τ. λ. although I am aware that an Anapaestus does not often follow a Dactyle. The other example is from the Nubes, v. 416. where the ε of μήτε is said by Dawes and Brunck, to be



lengthened by the power of the inceptive ρ of *ρίγων*. Others read *Μήτε γε ρίγων*. *Μητ' οὖν ρίγων*. Some other particle besides *μήτε* appears requisite here, as the participle *ρίγων* does not depend upon the preceding verb *κάμνεις*, which is followed by *μήθ' ἐστῶς, μήτε βαδίζων*, but upon another verb, viz. *ἄχθει*. To mark the transition, therefore, from one state of feeling to another, the particle *αὖ* may be properly introduced; thus, *Μητ' αὖ ρίγων ἄχθει λίαν*.—As the Ictus falls upon the first of a Spondaeus, the ε of the adjective *ἀτέκνους* is in consequence lengthened in v. 908. of the *Alcestis* of Euripides, though in v. 903. it is short in the same word; thus, 908. *Οὐ τλητὸν ὄραῖν, ἐξὸν ἀτέκνους*. v. 903. *Ζηλῶ δ' ἀγάμους ἀτέκνους τε βροτῶν*. In v. 1119. of the *Prometheus V.* of Aeschylus, the ε before κλ is long. *Βροντῆς, ἔλικες δ' ἐκλάμπουσι*.

The following examples from Aristophanes have been pointed out by Dr Maltby as opposing Dawes' Canon. *Nub.* 320. *Καὶ λεπτολογεῖν ἤδη ζητεῖ, καὶ περὶ καπνοῦ στενολεσχεῖν*. *Aves.* 579. *Καὶ σπερμολόγων ἐκ τῶν ἄγρων τὸ σπέρμα' αὐτῶν ἀνακάψαι*. *Id.* 591. *Ἄλλ' ἀναλέξει πάντας καθαρεῶς αὐτοὺς ἀγέλη μία κιχλῶν*. In verse 344. of the *Nubes*, the ε of the particle *δὲ* is lengthened before the inceptive ρ of *ρίνας*; thus, *Κούχι γουαιξίν, μὰ Δί', οὐδ' ὀτιοῦν. αὐται δὲ ρίνας ἔχουσι*. And *these* have nostrils; in allusion, as Wieland observes, to the large noses on the masks worn by the actors, which, to a spectator near the stage appeared out of all proportion to a human face,

but to those at a distance, of a natural size. Several Copies and MSS. have *αὐται δὲ γε ῥίνας, κ. τ. λ.* which is probably the correct reading. The *δὲ*, however, as being the first syllable, if the foot should be considered a Spondaeus, would be lengthened by the Ictus, independent of the inceptive *ρ*.—The *υ* of *ὕγρῶν* is long in v. 334. *Ταῦτ' ἀρ' ἐποίησεν ὕγρῶν Νεφελεῶν.*—Upon this Porson remarks, Præf. ad Hecub. p. LXIII. “Licentiam qua ob mutam et liquidam producitur syllaba, rarissime admittunt (Comici) idque partim ex necessitate, partim quum alios Poëtas vel citant vel imitantur. Quum igitur primam syllabam in *ὕγρῶν* producit Aristophanes dithyrambos ridet, quum Homeri verba usurpat, Homericō metro utitur. Nub. 400. *Σούμιον ἄκρον* A. Nec dubito quin Nub. 319. Tragicorum aliquem, Euripidem, opinor, ob oculos habuerit.” From the examples which have been already produced in this dissertation, and from many others that might be pointed out, it will appear evident that Aristophanes frequently lengthened a short vowel before mutes and liquids, even when he was under no necessity of doing so. In a language so copious as that of the Greeks, and which admitted of transposition to a great extent, the plea of necessity would scarcely avail such a Poet as Aristophanes in violating the rules of versification. Neither is it very likely that he would transgress against these rules when he cited the words of another Poet; because, if he quoted the whole or any part of an

Anapaestic line from Euripides, he would find that no more license was granted to that Poet, though a Tragoedian, in moulding Anapaestic verse than to himself. I have repeatedly remarked, that Hexameter verse appears to have given origin to Anapaestic, and that, therefore, so far as regards the Spondaeus and Dactyle, there is no difference in the application of the Ictus to the first syllable of each in both kinds of verse. — In the following example, Aristophanes has lengthened a vowel contrary to his usual practice. Nub. 409. Ἡ δ' ἀρ' ἐφυσᾷτ' εἶτ' ἐξαίφνης διαλακῆσασα πρὸς αὐτῶ. In the Plutus, v. 39. he has the α of λακέω short. Τί δῆθ' ὁ Φοῖτος ἔλακεν ἐκ τῶν στεμμάτων. In v. 382. of the Pax it is also short: Μὴ νῦν λακῆσης. — So also in the Antigone of Sophocles, 1094. Μὴ πω πὸτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν. And in the Alcestis of Euripides, v. 356. Οὐτ' ἂν φρέν' ἐξαίρομι πρὸς Δίῳ λακεῖν.

A careful perusal of Aristophanes, and the other Greek Poets, would furnish many other examples similar to those already quoted, particularly in Iambic verse, where greater license was allowed, clearly proving that none of the professed writers on Prosody, nor the Editors of the Attic Poets, had distinct conceptions of the structure and harmony of their verse. Hence it has not unfrequently happened, that instead of improving the Text of the Author, they have vitiated it by the insertion of particles and superfluous letters, to



support, as they imagined, the verse. In correcting the Poems of Homer this license has been carried, by Ancient and Modern Grammarians, to an enormous length, and even the Attic Poets have not altogether escaped their sacrilegious hands. Though the rules I have endeavoured to establish, embrace only a part of the Versification of the Greek Poets, and may seem at first sight to account for a few anomalies only, yet I imagine, they will, when duly considered, be found to comprehend some of the fundamental principles of Criticism on Poetry both Ancient and Modern. They not only shew in what the harmony of the Versification consists, but become to a considerable extent, the safeguards of the Language itself, by clearing it of all those useless encumbrances of additional letters, which deform its beauty and simplicity, and by making the practice of the Ancients themselves, not the fluctuating opinions of the Moderns, our guides and instructors in examining and imitating their works. Though I have drawn no inferences but what can be supported by numerous examples, and therefore conceive my doctrines to be well founded, yet I have lived long enough to perceive how slowly new opinions, however well established, make their way against authorities consecrated by time and general respect, and against prejudices, the more difficult to be overcome, as they are sometimes founded in absurd notions of superiority in all that pertains to Grecian Literature. To



the men of practical experience in the education of youth, both in this and in the sister Kingdom, I have been chiefly indebted for encouragement and support; and while they, unbiassed by partial associations, continue to patronise the various attempts I have made to elucidate some obscure and doubtful parts of Grecian Literature, and to smooth the way for those engaged in its pursuit, I shall feel less anxious for the reception of my doctrines among other classes of scholars, sensible that if they are well founded, they will ultimately make their way in the world in spite of all opposition. From the doubt and uncertainty in which the subject of Greek Versification has hitherto been involved, every attempt at discovering some fixed principles which guided the practice of the Poets, may be considered as an important step in the progress, and may be the means of directing others engaged in the same studies, to more enlarged views and more useful results.

FINIS.

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Edinburgh, Printed by DUNCAN STEVENSON, }  
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AN  
ANALYSIS

OF THE

GREEK METRES,

FOR THE USE OF

STUDENTS AT THE UNIVERSITIES.

BY THE

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LATE FELLOW OF CHRIST'S COLLEGE, CAMBRIDGE.

NINTH EDITION,

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ST. JOHN'S-SQUARE.

TO

EDWARD FINCH HATTON, Esq.

THIS

ANALYSIS

IS ADDRESSED,

WITH SENTIMENTS OF THE TRUEST REGARD,

BY HIS SINCERE FRIEND,

JOHN BARLOW SEALE.



CUM quidam à me familiariter postularent ut aliquid de *Metris* componerem, diu sum equidem reluctatus; quod auctores utriusque linguæ clarissimos non ignorabam multa, quæ ad hoc opus pertinerent, diligentissimè scripta posteris reliquisse. Sed quæ ego ex causâ faciliorem mihi veniam meæ deprecationis arbitrabar fore, hæc accendebantur illi magis, quod inter diversas opiniones priorum, et quasdam etiam inter se contrarias, difficilis esset electio: ut mihi si non inveniendi nova, at certè judicandi de veteribus injungere laborem non injustè viderentur.

QUINT.

RB Todd T.C.

Nov: 18.

## ADVERTISEMENT.

THE following pages are the substance of a Lecture which was formerly read to the young Gentlemen of CHRIST'S COLLEGE in the first Term, being designed as a supplement to the Elementary Rules of Greek Prosody.

It had been a frequent subject of complaint, that the books, already written on this branch of Grammar, were wanting in didactic perspicuity, and rather calculated to establish the Proficient, than to assist the Learner. In the First Edition of MORELL'S Thesaurus, the quantities of words were not *marked*, and references made to the most difficult species of Verse. This objection had it's due weight with those who consulted the improvement of young Scholars, to whom the subject of Greek Quantity was new, and who were entirely unprepared to scan the verse to which they were referred. For though the Author had prefixed to the Thesaurus an useful treat-

tise on Greek Prosody, yet that treatise, from the *manner* and *number* of it's rules and instances, appeared formidable to all but the Great Schools, and was for that reason, among others, too often overlooked.

The new and elaborate Edition of Dr. MALTBY, and the valuable Improvements it contains, will obviate, in many respects, the force of these observations.

When this Analysis was first published, a considerable degree of deference was paid by other writers, and by eminent Scholars in our Universities, to the authority of ΗΕΡΗÆΣΤΙΟΝ. It has been the fashion of late to depreciate the ΕΝΧΙΡΙΔΙΟΝ, whose author, I had almost said, was the Coryphœus of writers on the subject. As an advocate of the old school, I receive particular pleasure from Professor GAISFORD'S Edition, which is so well calculated to re-establish the reputation of his Author.

The late Professor PORSON, Dr. BURNEY, and Dr. MALTBY, have rendered Metrical science so accessible in all it's branches, as to leave few desiderata [if we except the scansion

of the Odes of Pindar] to exercise the genius of future writers.

Amidst such a profusion of valuable publications, in offering another Edition of this Analysis, I presumed that a Manual of this compendious form would be useful to those who might not aspire to that degree of proficiency, which would be the result of a complete acquaintance with those Works.

The report of my Booksellers confirms this impression, who inform me that there has been a considerable demand for a new Edition.

The Metres of Horace were subjoined at the desire of a judicious and learned friend, who lately presided in one of the first Seminaries of the kingdom.

A Bookseller of the City of Oxford, whose name is NATHANIEL BLISS, having published some time ago a Spurious Edition of this Work, the Court of Chancery granted an Injunction, to prohibit the Sale of it.

It appeared to be a mutilated Copy of the Fourth Edition, and disgraced by Typographical and other Errata.



## TABLE OF FEET.

IAMBUS . . . . .	⏏ —	Θῆ̄ον.
TROCHEE . . . . .	— ⏏	Σῶμα.
TRIBRACH . . . . .	⏏ ⏏ ⏏	Ἐθῆ̄ι τῶ.
SPONDEE . . . . .	— —	Θῦμῶ.
DACTYL . . . . .	— ⏏ ⏏	Ἐννῆ̄ πῆ.
ANAPÆST . . . . .	⏏ ⏏ —	Με̄γαλῆ̄ν.
PÆON primus . . . . .	— ⏏ ⏏ ⏏	Χᾱλκῶ̄ε̄τᾶ̄.
PÆON secundus . . . . .	⏏ — ⏏ ⏏	Ἐπῶν̄ ῥῦ̄μῆ̄.
PÆON tertius . . . . .	⏏ ⏏ — ⏏	Τε̄λε̄σᾶ̄ν τᾶ̄.
PÆON quartus . . . . .	⏏ ⏏ ⏏ —	Θε̄ῶ̄ γένῆ̄ς. †
CHORIAMBUS . . . . .	— ⏏ ⏏ —	Ἡμῆ̄τῆ̄ ρῶ.
ANTISPASTUS . . . . .	⏏ — — ⏏	Χῶλῶ̄ θῆ̄εν τᾶ̄.
IONICUS a majore . . . . .	— — ⏏ ⏏	Κῶσμη̄ τῶ̄ρε̄.
IONICUS a minore . . . . .	⏏ ⏏ — —	Βρῶ̄τῶ̄λοῑ γῶ̄ν.
EPITRITUS primus . . . . .	⏏ — — —	Ἀνῆ̄κῆ̄ τῶ̄ν.
EPITRITUS secundus . . . . .	— ⏏ — —	Εὔρῆ̄ θῆ̄εν τῶ̄ν.
EPITRITUS tertius . . . . .	— — ⏏ —	Σῶτῆ̄ ρῆ̄ϊᾶ̄ς.
EPITRITUS quartus . . . . .	— — — ⏏	Φῶνῆ̄σᾶ̄σᾶ̄.

Others less in use, are ;

Pyrrichius . . . . .	⏏ ⏏ /	Τᾶ̄ε̄.
Proceleusmaticus . . . . .	⏏ ⏏ ⏏	Βᾶ̄θῦ̄κῶ̄ μᾶ̄.
Amphibrachys . . . . .	⏏ — ⏏	Ἐλῦ̄σῆ̄.
Creticus . . . . .	— ⏏ —	Εὔρῆ̄ θῆ̄.
Bacchius . . . . .	⏏ — —	Χᾶ̄λῖνῶ.
Antibacchius . . . . .	— — ⏏	Ἐλθῶ̄ν τᾶ̄.
Molossus . . . . .	— — —	Ἐφθᾶ̄λμοῡς.

# INTRODUCTION.

## PART I.

METRE<sup>a</sup> is “an arrangement of Syllables and Feet according to certain Rules.” In this abstract and general sense it comprehends indiscriminately either an entire Verse, a part of a Verse, or any number of Verses. But “*a Metre*” in a specific sense means “a combination of *two*<sup>b</sup> Feet,” and sometimes only *one*<sup>c</sup> Foot.

<sup>a</sup> Rhythm, considered with reference to a single Foot, is used by Quintilian to express the proportion subsisting between the parts of time employed in the pronunciation of it's component Syllables; the least division of which, is that which is employed in the pronunciation of a short Syllable. His distinction between Rhythm and Metre is this;—The former refers to the *time* only; Metre both to the *time* and *order* of the Syllables. The Rhythm of an Anapæst and Dactyl is the same; the Metre different.

But the term *Rhythm* is used also in a more comprehensive sense, and is applied to the harmonious construction and enunciation of Feet and Words in connexion.

<sup>b</sup> Two feet were assigned to a Metre, because, in rehearsal in the Greek Theatre, the person, whose office it was to beat time, raised his foot only *once* while the Actor pronounced *two* feet.

<sup>c</sup> In Dactylic Metre, and in the Metres composed of Double Feet. Sect. 4, 5. . . 9.

In the first sense, Metre is divided into nine Species: 1. IAMBIC. 2. TROCHAIC. 3. ANAPÆSTIC. 4. DACTYLIC. 5. CHORIAMBIC. 6. ANTISPASTIC. 7. IONIC A MAJORE. 8. IONIC A MINORE. 9. PÆONIC.

Each species derives it's name from the *foot* that *prevails*<sup>d</sup> in it. But *other* feet, besides that from which the species is denominated, are admissible under certain restrictions (to be mentioned hereafter); and in the knowledge of these principally consists the Art of Scanning. It is not however sufficient merely to know to which of these species a Verse is to be referred, but the Student must also examine *how many* feet, or how many *pairs of feet*, or *Metres*, are to be found in it: he will then be able to annex another name, according to the *number* of these Metres, and will call it either MONOMETER—DIMETER—TRIMETER—TETRAMETER—PENTAMETER—OR HEXAMETER.

Lastly, he will once more examine whether the Verse, *with respect to the Metres*, be complete, deficient, or redundant; and will accordingly pronounce it either

1. ACATALECTIC.

2. { CATALECTIC, if wanting one syllable.  
 { BRACHYCATALECTIC, if wanting one whole  
 { Foot, or half a Metre.

3. HYPERCATALECTIC.

<sup>d</sup> Or of which at first perhaps it was entirely composed; until writers introduced other feet, for a reason similar to that which occasioned the introduction of a Spondee into the Iambic Verse.

Hence the *complete* name of every verse necessarily consists of *three* terms,—the first referring to the *Species*,—the second to the *Number* of Metres,—the third to the *Apothesis*, or *Ending*. This is the scientific method of the old Grammarians. And the knowing how to apply these terms to any Verse<sup>e</sup> that presents itself, necessarily includes the subordinate knowledge of every foot, which may be afterwards mentioned, or not, at pleasure. It is rather unusual to mention them, except in cases of difficulty, or when the Poet seems to deviate from rule.

Schmidius and Triclinius, in their Analysis of the Metres of Pindar and Sophocles, frequently recite first the general name, consisting of the *three terms* above mentioned, and then subjoin the particular feet.

<sup>e</sup> When different Metres are intermixed, as in the Choral Odes of the Greek Tragedians, each Verse must be scanned separately.

In a *System*, or Collection of Verses of one and the same Species, it is sufficient to mention the *general name* once for all.

When there is a Recurrency of Verses of different kinds combined together (as in the Alcaic Odes of Horace,) the law of variation must be premised.

☞ In explaining RHYTHM in it's more comprehensive sense, as applied to the Modulation of a Verse, we are 1. To consider the place of the *Arsis* and *Thesis*, the one being the Elevation, the other the Depression of the Voice. And 2. the place of the Cæsural Pause.

In the Iambus and Trochee, the *Arsis* (or *Ictus*) is invariable, being upon the long Syllable in each. The *Arsis* upon the assumed Feet will locally correspond, as nearly as may be, to the *Arsis* of the Proper Foot.

Thus in an Iambic Verse the *Arsis* will be upon the second Syllable of the Spondee, and upon it's resolved Feet—if an Anapæst, on the third—if a Dactyl or Tribrach, on the second.

In a Trochaic Verse, upon the first Syllable of all the assumed Feet.



## PART II.

THE two last terms of the general name are reduced to one, for the sake of brevity, in particular cases. 1. Where a Verse of a given species consists of two feet and a half, it is called a *Penthemimer*<sup>f</sup>. 2. When it consists of three and a half, an *Hepthemimer*<sup>g</sup>. 3. When it consists of one whole Metre and a half, it is called *Hemiholius*<sup>h</sup>, which would be, at length, Dimeter Brachycatalectic<sup>i</sup>.

It would exceed the compass of my design to enumerate the various names of Verses (beside those already described) which have been occasionally adopted by the writers of Greek Prosody. I shall therefore now proceed to explain, as concisely as I can, the rules belonging to each of the nine species<sup>k</sup>.

<sup>f</sup> As consisting of five half feet.

<sup>g</sup> As consisting of seven half feet.

<sup>h</sup> As being the half of a whole Trimeter.

<sup>i</sup> To these we may add, that the last Metre of a Catalectic Verse, especially in Trochaics and Iambics, is called *κατακλεις*.

<sup>k</sup> But it may not be improper to observe, that the causes which have given rise to other names, instead of the proper name of the species, are chiefly these :

1. The Invention, or frequent Use, of any species by a particular Poet ; in which case the general name is superseded by an *Adjective* derived from some such names as the following : *Asclepiades* — *Glycon* — *Aicæus* — *Sappho* — *Phalæcus* — *Sotades* —

N. The respective situation of each Foot in a Verse is called its *place*.

Hephæstion sometimes describes the outlines of a Verse by a simple reference to the Quantity and Place; thus,

Χαῖρ' ἔ μοι Ρῶμᾶ θύγατ' ἤρ' Ἀρῆος.

Jam satis terris nivis atque diræ.

βαββ . βααβ . αβα.

Others thus :

— — — — —, — — — — —, — — — — —.

Or thus :

Epitr. 2<sup>dus</sup>.—Choriamb.—Iamb. Syz. Cat.

N. B. The last Syllable of a Verse is considered as common, except it be Anapæstic<sup>1</sup>.

*Archilochus—Alcman—Pherecrates—Anacreon—Aristophanes—Euripides, &c.*

2. It's being used in some particular civil or religious ceremony :

3. Or having been appropriated to some particular subject or sentiment.

*Prosodiacus* is an instance of the second kind, and *Paræmiacus* of the third.

Καλεῖται Προσοδιακον, ὅτι ἐν ταῖς εορταῖς, ἐν αἷς προσοδοὶ ἐγεγοντο, τοιοῦτοις μετροῖς ἐχρῶντο.

Καλεῖται δὲ Παροιμιακον, διὰ τὸ πολλὰς παροιμίας τῷ τοιοῦτῳ μετρῷ γεγραφθαι.

TRICLIN.

<sup>1</sup> Ultima, nil refert, qualis sit Syllaba versûs. BUSBY.

The Grammarians that displease Dr. CLARKE by saying that the last Syllable is *common*, only mean that a Syllable naturally short is used there in common with a Syllable naturally long :

Or, in other words,

The *local* Quantity supersedes the natural quantity of the Syllable.

## CHAPTER I.

## SECTION I.

## IAMBIC METRE.

AN Iambic Verse admits in the *first, third, and fifth* place, an *Iambus* and a *Spondee*.

In the *second, fourth, and sixth*, an *Iambus* only.

Var. 1. The Iambus in the *odd* places may be resolved into a *Tribrach*. The Spondee into a *Dactyl* or *Anapæst*.

Var. 2. The Iambus in the *even* places (except the last) may be resolved into a *Tribrach*. An *Anapæst* is substituted for it<sup>m</sup> in the case of a *Proper Name* only<sup>n</sup>.

Observe, however, that, 1. A *Dactyl* should be avoided in *quintâ* sede. And, 2. Resolved Feet should not concur.

<sup>m</sup> Κομιζει σαυτην, Αντιγόνη, δομων εσω.

EURIP.

Μαλιστα Φοιβω Τειρεΐδιαν παρ' ου τις αν.

SOPH.

The Bishop of Hereford [DR. HUNTINGFORD] has introduced the *Anapæst* in a similar manner—

Τροιας, Βαβυλωνος, Περσεπολεως, και Μιμφεως.

<sup>n</sup> The irregular Iambics of Aristophanes admit an *Anapæst* in the even places, where there is no proper name. In the Tragic Poets this is not allowed.

## IAMBIC SYSTEMS.

## DIM. CAT.

Ου μοι μελει Γυγαω  
 Του Σαρδεων ανακτος  
 Ουθ' αιρει με χρυσοσ,  
 Ουδε φθονῶ τυραννοισ.  
 Εμοι μελει μυροισι  
 Καταβρεχειν ὑπηνην.  
 Εμοι μελει ροδοισι  
 Καταστεφειν καρηνα.  
 Το σημερον μελει μοι,  
 Το δ' αυριον τις οιδεν ;

## Beginning with an Anapæst.

Απολοιτο πρωτοσ αυτοσ  
 Ο τον αργυρον φιλησασ.  
 Δια τουτον ουκ αδελφοσ,  
 Δια τουτον ου τοκησ.  
 Πολεμοι, φονοι δι' αυτον.  
 Το δε χειρον, ολλυμεσθα  
 Δια τουτον οι φιλουντεσ.

ANACREON<sup>o</sup>.

<sup>o</sup> The Iambic Scheme which Professor BARNES has given in the Prolegomena to his Edition, containing some Irregularities that occur in Anacreon, ought to be applied with caution in the composition of Anacreontics.

*Pes Creticus*, which is included in the Scheme, is certainly inadmissible in *primâ sede*.



TRIMETERS, OR *Senarii*.

Ἐν παντι πραγει δ' εσθ' ὀμιλιας κακης  
 Κακιον ουδεν, καρπος ου κομιστεος.  
 Ατης αρουρα θανατον εκκαρπιζεται.  
 Η γαρ ξυνεισβας πλοιον ευσεβης ανηρ  
 Ναυτησι θερμοις και πανουργια τινη,  
 Ολωλεν ανδρων συν θεοπτυστω γενει.  
 Η ξυν πολιταις ανδρασιν, δικαιος ων,  
 Εχθροξενοις τε και θεων αμνημοσι,  
 Ταυτου κυρησας εκδικως αγρευματος,  
 Πληγεις θεου μαστιγι παγκοινω δαμη.

ÆSCHYL.

Optat quietem Pelopis infidus pater  
 Egens benignæ Tantalus semper dapis ;  
 Optat Prometheus obligatus aliti ;  
 Optat supremo collocare Sisyphus  
 In monte saxum ; sed vetant leges Jovis.

HOR.

*Trimeters and Dimeters alternate.*

Ergo aut adultâ vitium propagine  
 Altas maritat populos :  
 Aut in reductâ valle mugientium  
 Prospectat errantes greges :  
 Inutilesque falce ramos amputans,  
 Feliciores inserit.

HOR.

## NOTE (A.)

IN this place Professor PORSON'S Canon (mentioned in the Preface to his *Hecuba*) naturally engages our attention. This Canon admits the Anapæst in *primâ sede* only. The passages in Æschylus and Sophocles which militate against this Hypothesis, are altered with his usual ability. He refers to a Note of MORELL, which I confess had once induced me to insert the very same Canon (for the third place) in the proof sheet of a former impression. But on further consideration I cancelled that part of the sheet. For

1. I was not convinced by MORELL'S reason for rejecting the Anapæst in 3<sup>th</sup> sede, which is this: "Quia Anapæstus in tertiâ sede Cæsuram sive Comma quo Versus debet dividi, pessunderet; et exinde Versum redderet *δυσμουσον*." I could not perceive that the following verses deserved the name of *δυσμουσοι*:

Λεξει τον αυτον αριθμον, ουκ εγω κτανον.

Κακον κακως νιν αμοιρον εκτριψαι βιον.

Spes nuper altera, prima nunc Britannix.

And if we read them thus, changing the Anapæst into a Tribrach, the difference in point of harmony is inconsiderable:

Λεξει τον αυτον αρι-θμον, ουκ εγω κτανον.

Κακον κακως νιν αμορον εκτριψαι βιον.

At any rate, MORELL'S care concerning the Cæsural pause does not apply to the Anapæst in 5<sup>th</sup> sede:

Θρασειαν ωραιαν τε, και πιθανην αμα.

Συ Πλουτος ουτως αθλιως διακειμενος.

Cælo receptus grande depositum tibi.

Et arcuati quâ patet spatium ætheris.

2. Hephæstion's authority is adverse to such a restriction. Had he meant to confine the Anapæst to the first place in the *Ιαμβοποιοι και τραγικοι*, he would have said so at once. Instead of which, having enumerated the Anapæst among the legitimate feet which belong to an Iambic Verse, he lays down some distinctions between the use of the Anapæst by the *Ιαμβοποιοι* and the Comic Poets: And by way of argument he afterwards says,

Εἰ τοίνυν τὸν σπονδαῖον ἐν ταῖς ἀρτίοις οὐ δέχεται, οὐδὲ τὸν ἀπ' αὐτοῦ λυθέντα ἀναπαιστον οφείλει δέχεσθαι. Πὰρὰ μὲν οὖν τοῖς ἰαμβοποιοῖς τοῦτο σώζεται, πὰρὰ δὲ κωμικοῖς οὐ λίαν ἀντιποιοῦμενοις συμμετρίως, οὐκ ἔτι. Thus, while he assumes a reason for the Anapæst being rejected in the 2<sup>d</sup> and 4<sup>th</sup> places in the more correct systems of the Ἰαμβοποιοί, he is silent on the subject of it's being rejected by them in the 3<sup>d</sup> and 5<sup>th</sup>.

The inference is, that he considered the Anapæst as admissible, by the Ἰαμβοποιοί, as well as by the Comic Writers ἐν ταῖς περιτταῖς.

3. If a Dactyl, which occurs so frequently in 3<sup>th</sup> sede, particularly in Euripides, is allowed in a correct Iambic, there seems to be no reason why the Spondee in the same place should not be resolved into an Anapæst.

[The rejection of the Dactyl in 5<sup>th</sup> sede is in some measure accounted for by MORELL, because in that place it would make the Iambic Senarius too much resemble the conclusion of a lame Heroic.]

On this controverted point Students must judge for themselves. If they should be of opinion that the Professor has established his point, that the Anapæst occurs *rarissime vel nunquam* in the third and fifth, as far as the Tragic Drama of the Greeks is concerned, they will observe that the question still remains open how far this ought to be a general rule for the Iambic System, and for compositions not Dramatic. In making this remark, I flatter myself I shall not be considered as undervaluing his masterly researches. I will only add, that in respect of a general rule for correct composition, I incline at present to those authorities which approve of the occasional insertion of an Anapæst in the Third and Fifth.

Professor PORSON's book will afford much information to those Students that wish to pursue this subject beyond the limits which the plan of this Analysis admits.

It will be a real subject of regret, that his design of completing the proof of this Canon, by an examination of Euripides, should have been prevented by his premature death.

That he intended it, is evident from these words :

Equidem omnia, quæ regulæ nostræ contraria observavi, aut sanare, aut adversariis eripere posse videor.

Ea, quæ Euripideæ fabulæ suppeditant, singula, ubi occasio postulabit, examinabo. Pref. P. vi.

The first Verse which he examines (from Sophocles) is the 524th Verse of the Ajax—

Ουκ αν γενοιτο ποθ' ουτος ευγενης ανηρ.

And among other emendations mentioned in the Preface, he prefers

Ουποτε γενοιτ' αν ουτος ευγενης ανηρ.

In the Supplement [Note G] he resumes the subject, and at last accepts Hermann's εθ' ουτος—

Ουκ αν γενοιτ' εθ' ουτος ευγενης ανηρ.

On the first of these emendations I will take the liberty to observe, that the alteration and transposition is not inconsiderable; on the second, that *ετι* does not so sufficiently express the force of the sentiment as *ποτε* does in conjunction with *ευγενης*.

[The depravity of an Ingrate is denoted by *ποτε* in a retrospective view.]

If the Anapæst *must* be banished, I prefer Professor Porson's emendation.



## SECTION II.

## TROCHAIC METRE.

A TROCHAIC Verse admits in the *odd* places a *Trochee* only<sup>p</sup>. In the *even* places, a *Trochee*<sup>q</sup>, and a *Spondee*<sup>r</sup>.

The *Trochee* may in any place be resolved into a *Tribrach*; and the *Spondee* into a *Dactyl* or *Anapæst*.

<sup>p</sup> It is unnecessary to adduce the words of *Hephæstion* so often quoted by writers in this place. It is evidently his opinion, that a *Spondee* or *Dactyl* in the odd places is as much to be avoided in a *Trochaic*, as a *Spondee* or *Anapæst* in the even places of an *Iambic Verse*.

Some instances to the contrary may be found in *Aristophanes* and in *Seneca*. But these are only in long Verses. Hence Dr. *BUSBY*: “*Sappho et Phalæcus pedibus cecinere Trochæis*,” referring (as it appears by the Scheme) to such Verses as these, having *Dactyls* in the odd places,

Jam sa | tis ter | RIS NIVIS | atque | diræ.  
FLUMINA | constite | rint a | cuto :

adds very properly, as a mark of their peculiarity, that such *Trochaics* were *ex suâ incude*, and not in the usual form.

<sup>q</sup> Κεῖσεται ἄλᾶς.

*Penthem.* SOPH. E. 248.

<sup>r</sup> Μᾶτερ αἰσχῦνᾶς ἔμας.

A. 174.

Non ebur neque aureum.

} *Hephthem.*

Ἦ λῶγῶ πῶ | ρεῦεται.

A Dactyl in the odd places, occurs only in the case of a *Proper*<sup>s</sup> *Name*.

Trochaic Verses are mostly *Catalectic*. A System of them generally consists of *Catalectic*<sup>t</sup> *Tetrameters*: sometimes of *Dimeters Catalectic* and *Acatalectic* intermixed.

In *Tetrameters*, the *second*<sup>u</sup> *Metre* should always end with a word.

<sup>s</sup> Σῦγγόνων τ' ἔ | μῆν, Πύλα δῆν τέ | τῶν τὰδε ζῶν | ὀρώντ' ἄ μοι.  
EUR. Or. 1566.

<sup>t</sup> Πρὸς δὸμοῦς στεῖχόντ' ἄ παῦσ' αὐ τοῦς πᾶρεστῶτ' ἄ γόους.  
EUR. Ph. 1331.

<sup>u</sup> The precept and example is given by *Terentianus* in the same Verses:

————— Finis ut *quarti* pedis  
Nominis verbive fine comma primum clauderet.

The same is confirmed by DAWES and MORELL, who assert that the rule is invariably observed by the Tragic Poets.

An exception is made in favour of *a privative*, and of *Prepositions prefixed*.

Ταῦτ' ἄ μοι δι | -πλη μέρϊμν' ἄ | φραστός ἐστίν | ἐν φρέσι.  
ÆSCHYL. Pers. 165.

Professor PORSON does not admit the propriety of this exception, and thus alters the Verse:

Ταυτα μοι μεριμν' αφραστος εστιν εν φρεσιν διπλη.

## TROCHAIC SYSTEMS.

## DIM.

Πώλε Θρηκίη, τι δη με,  
 Λοξον ομμασι βλεπουσα,  
 Νηλεως φευγεις, δοκεις δε  
 Μηδεν ειδεναι σοφον ;  
 Ισθι τοι, καλως μεν αν τοι  
 Τον χαλινον εμβαλοιμι,  
 Ηνιας δ' εχων στρεφοιμι  
 Αμφι τερματα δρομου'  
 Νυν δε λειμωνασ τε βοσκειι,  
 Κουφα τε σκιρωσα παιζεις,  
 Δεξιον γαρ ιπποπειρήν  
 Ουκ εχεισ επεμβατην.      ANACR.

## DIM. CAT.

Μηδε τις κικλησκειτω  
 Ξυμφορα τετυμμενος,  
 Τουτ' επος θροουμενος,  
 Ω Δικα,  
 Ω θρονοι τ' Εριννυων.  
 Ταυτα τις ταχ' αν πατηρ  
 Η τεκουσα νεοπαθης  
 Οικτον οικτισαιτ'· επει-  
 -δη πιτνει δομος Δικασ.      ÆSCHYL.

## TETRAM. CAT.

Μητερ, ου λογων αγων εστ', αλλ' αναλωται χρονος  
 Ουν μεσω ματην' περαινει δ' ουδεν η προθυμια·  
 Ου γαρ αν ξυμβαιμεν αλλως, η' πι τοις ειρημενοις,  
 Ωστ' εμε, σκηπτρων κρατουντα, τησδ' ανακτ' ειναι χθονος.  
 Των μακρων δ' απαλλαγεισα νουθετηματων μ' εα·  
 Και συ τωνδ' εξω κομιζου τειχεων, η καταθει.

EURIP.

Artium parens et altrix Græca diligentia est :  
 Literarum porro curam nulla gens attentius  
 Repperit, polivit usque finem ad unguis ex-  
 timum :

Quod Latinus æmulando, nec satis fidens sui,  
 (Exitus nam nostra lingua non capit tam plu-  
 rimos)

Attamen fandi paravit non secundam copiam.

TERENTIANUS MAURUS.



## SECTION III.

## ANAPÆSTIC METRE.

AN Anapæstic Verse, without *any*<sup>x</sup> restriction of places<sup>y</sup>, admits either an *Anapæst*<sup>z</sup>, *Spondee*, or *Dactyl*.

Anapæstic Verses are sometimes *intermixed* with other species, but are oftener in a *detached System* by themselves.

A *System* is chiefly composed of *Dimeters*; and is most correct under the following circumstances:

1. When each *Foot*, or at least each *Syzygy*, ends with a *Word*<sup>a</sup>.

<sup>x</sup> Κατα πασαν Χωραν.

HEPH.

<sup>y</sup> Except the Dimeter Catalectic, called *Paræmiacus*, which requires an Anapæst in the last place but one, and is incorrect, when a Spondee is found there.

<sup>z</sup> In some instances the *propër* foot is resolved into a Proceleusmatic.

<sup>a</sup> The *first* of the two following Verses is more correct than the *second*:

Ζευς γαρ μεγαλης γλωσσης κομπους  
Ενοπλος γαρ επ' αυτον επενθρωσκει.



Hence, if the last Foot of a Verse, in the middle of a Sentence, begins *as* an Anapæst or Spondee, it's last Syllable must be long—*naturally*<sup>f</sup>—or by *position*<sup>g</sup>, &c.

If it begins *as* a Dactyl<sup>h</sup>, the last Syllable must be in like manner short.

The Rule is dispensed with only at the end of a Sentence, where a *Tribrach*, *Cretic*, or *Trochee*, sometimes supply the place of an *Anapæst*, *Dactyl*, or *Spondee*; but in no other case<sup>i</sup>.

There is a species of Anapæstic Verses, called *Aristophanaic*<sup>k</sup>, which are Catalectic Tetrameters.

The Verse, by some called *Proceleusmatic*<sup>l</sup>, being composed of Feet isochronal to an Anapæst, and ending for the most part with that Foot, falls under the Title of Anapæstic.

<sup>f</sup> Ὑπερχθαιρει | Και σφας ἑσῖδῶν. SOPH. Ant. 130.

<sup>g</sup> Εἰς ἀρθμον εμοι | και φιλοσητᾶ  
Σπενδῶν.——— ÆSCHYL. Prom. 191.

Position extends to the first Syllable of the *next* Verse; as in the preceding instance.

<sup>h</sup> Σειναι τε θεων παιδες Ερῖνυῆς  
Αδικως θνησκοντας ορατε.

<sup>i</sup> On the subject of the Anapæstic *Συναφεια*, see Dr. BENTLEY's *Phalaris*, page 132, where the objections of the Hon. Mr. BOYLE are refuted, and the whole subject examined with the usual accuracy and acuteness of that great Critic.

<sup>k</sup> Φανερον μεν εγωγ' | οιμαι γυνωαι | τουτ' ειναι πα | σιν ομοιως.

<sup>l</sup> Προς εμον ο | μογενοτο | ρα. EUR. Ph. 167.

Τῖς ὄρεᾶ | βᾶθῦκῶμᾶ | τᾶδ' ἐπέσῃ | τῷ βροτῶν.

Perit abit avipedis animula leporis.

Τα Προκελευσματικα Μετρα, ει ευρεθειη, δηλονοτι και

Αναπαιστικα εστι.

HERN. Sch. p. 11.

## ANAPÆSTIC SYSTEMS.

Δηλον εμοι γ' ὡς φορβης χρεια  
 Στιβον ογμενει τονδε πελας που.  
 Ταυτην γαρ εχειν βιοτης αυτου  
 Λογος εστι φυσιν, θηροβολουντα  
 Πτηνοις ιοις στυγερον στυγερωσ'  
 Ουδε τιν' αυτω  
 Παιωνα κακων επινωμα̃ν.

Another System *without* the Base.

Ω δεινον ιδειν παθος ανθρωποις,  
 Ω δεινοτατον παντων· ὅσ' εγω  
 Προσεκυροσ' ηδη. Τις σ', ω τλημον,  
 Προσεβη·μανια; τις ὁ πηδησας  
 Δαιμων μειζονα των μηκιστων  
 Προς τη ση δυσδαιμονι μοιρα;  
 Φεν, φεν, δυσταν'· αλλ' ουδ' εσιδειν  
 Δυναμαι σε, θελων πολλ' ανερεσθαι,  
 Πολλα πυθεσθαι, πολλα δ' αθρησαι·  
 Τοιαν φρικην παρεχεις μοι. SOPH.

## Systems of Parœmiaci.

Σιγαν νυν απας εχε σιγαν·  
 Και παντα λογον ταχα πευση·  
 Ημιν δ' Ιθακη πατρις εστι.  
 Πλεομεν δ' αμ' Οδυσσει θειω. CRATIN.



Qui se volet esse potentem,  
 Animos domet ille feroces:  
 Nec victa libidine colla  
 Fœdis submittat habenis.  
 Etenim licet Indica longe  
 Tellus tua jura tremiscat,  
 Et serviat ultima Thule,  
 Tamen atras pellere curas,  
 Miserasque fugare querelas  
 Non posse, potentia non est.

BOET. De Cons. Phil.

TETRAM. CAT.

Ω της μεγαλης σοφιας επιθυμησας ανθρωπε παρ' ημων,  
 Ὡς ευδαιμων εν Αθηναιοις και τοις Ἑλλησι γενησει,  
 Ει μνημων ει και φροντιστης, και το ταλαιπωρον ενεστιν  
 Εν τη ψυχη, και μη καρνεις μηθ' ἑστας, μητε βαδιζων,  
 Μητε ριγων αχθει λιαν, μητε γ' αριστᾶν επιθυμεις.  
 Οινου τ' απεχει και γυμνασιων, και των αλλων ανοητων,  
 Και βελτιστον τουτο νομιζεις, ὄπερ εικος δεξιον ανδρα,  
 Νικαν πραττων και βουλευων και τη γλωττη πολεμιζων.

ARISTOPH.

## SECTION IV.

## DACTYLIC METRE.

A DACTYLIC Verse is composed solely of *Dactyls* and *Spondees*. In this species *one Foot*<sup>p</sup> constitutes a Metre.

The Common *Heroic* is *Hexameter Acatalectic*, having a *Dactyl* in the *fifth* Metre, and a *Spondee* in the *sixth*.

Though an *Heroic* Verse is confined to a smaller number of admissible Feet than an *Iambic* Verse, several licences are allowed, which are not used in the latter.

The most considerable, are :

1. <sup>q</sup> The lengthening a short Final Syllable in certain cases.

<sup>p</sup> Κατα Μονοποδιαν μετρεται τα Δακτυλικά. ΗΕΡΗ.

The Dactylic Hexameter,

Panditur interea domus omnipotentis Olympi,

becomes *Anapaestic Trimeter Catalectic* by taking away one Syllable :

Patet interea domus omnipotentis Olympi.

<sup>q</sup> Εκπερσαι Πριαμοιο πολιν, εν δ' οικαδ' ικεσθαι.

This is done not only at the place of the Cæsural Pause, but sometimes even on other final Syllables, whose emphasis is increased by their beginning a Foot :

[Besides the principal Cæsura, the term *Cæsura* is applied by some writers to each of these final Syllables cut off from a Word after a Foot is completed.]

Τοξ' ωμοισιν εχων αμφηρεφεα τε φαρεττην.

Il. á. 45.

This licence is improper in Verses shorter than Hexameters.

2. The Hiatus<sup>r</sup>, or the concurrence of two Vowels in contiguous words.

3. The Ionic Dialect also, which rarely occurs in the Iambics of the Greek Tragedians, affords great variety in the construction of Epic Verses.

That irregular sort of Dactylics, which Hephæstion calls *Æolics*, admits in the first Metre any Foot of two Syllables: the rest must be all Dactyls,

Scholars have not yet determined the grounds of this licence. Dr. CLARKE says: "In fine vocis, propter Pausam quâ Vox finitur, Syllaba alioqui brevis produci potest." Dr. MORELL says: "Causa est, quia mora in illâ syllabâ quædam sit, unde Mansio vocatur, et quia ictus pronounciationis, ut quidam loquuntur, in hanc Versûs partem cadit." Mr. TYRWHITT and Bp. CLEAVER are of opinion, that it is not merely the Pause upon the Syllable, that is sufficient to account for it; but that we are to conceive an additional quantity of time interposed, to supply the absence of the actual length of the Syllable, after the manner of a Rest in Music.

The remarkable instance in the 172 Verse of the third Book *φιλε ἔκυρε δεινος τε*, must be accounted for by the interposition of the *Æolic Digamma*, to which we must also refer several instances of initial Syllables made long in the Iliad.

Ὅς ἤδη τα τ' εοντα, τα τ' εσομενα, προ τ' εοντα.

α. 70.

Ἐπειδὴ τοῦδ' ἀνδρα θεοὶ δαμάσασθαι ἔδωκαν.

See DAWES'S Misc. Crit. and Bp. BURGESS'S excellent Notes.

<sup>r</sup> 1. When the word ends with a short Vowel,

Ἀλλ' ἀκειουσα καθησο, ἐμῶ δ' ἐπεπείθεο μῦθω.

Π. α. 565.

2. When the word ends with a long vowel or Diphthong, in which cases the Syllable may either be long without Elision, or short on the supposition that the latter of the component Vowels is cut off:

Κουριδῆς ἀλοχου, ἐπεὶ οὐ εθεν ἐστὶ χερειῶν

οὐκ ἐθέλον δεξασθαι· ἐπεὶ πολὺ βουλομαι αὐτήν.

except when the Verse is Catalectic, and then the Catalectic part must be a part of a Dactyl.

A second sort of Dactylics, which the same Author terms *Logoædics* <sup>s</sup>, require a *Trochaic Syzygy* at the end, all the other Feet being Dactyls.

<sup>s</sup> Καὶ τῆς ἑπ' | ἔσχατῆ | αἰσὶν οἴκεις.

Flumina | constite | rint a | cutó.

This sort is more properly referred to the Title (*Ασυναρητοι*) in Part II.



## DACTYLIC SYSTEMS.

## HEXAMETERS.

Ενθ' αυ Τυδειδη Διομηδεῖ Παλλας Αθηνη  
 Δωκε μενος και θαρσος, ἰν' εκδηλος μετα·πασιν  
 Αργειοισι γενοιτο, ιδε κλεος εσθλον αροιτο.  
 Δαιε οί εκ κορυθος τε και ασπιδος ακαματον πυρ,  
 Αστερ' οπωρινῳ εναλιγκιον, ὄστε μαλιστα  
 Λαμπρον παμφαινησι λελουμενος Ωκεανοιο.

HOM.

Εν δ' επεσ', ὡς ὄτε κυμα θοη εν νηῖ πεσησι  
 Λαβρον ὑπαι νεφεων, ανεμοτρεφες· ἡ δε τε πασα  
 Αχνη υπεκρυφθη, ανεμοιο δε δεινος αητης  
 Ιστιῳ εμβρεμεται· τρομεουσι δε τε φρενα ναυται  
 Δειδιοτες· τυτθον γαρ ὑπ' εκ θανατοιο φερονται.

HOM.

## DACTYL. TRIM. or ANTISP. D. C.

Αι Μουσαι τον Ερωτα  
 Δησασαι στεφανοισι,  
 Τῳ Καλλει παρεδωκαν·  
 Και νυν ἡ Κυθερεια  
 Ζητει, λυτρα φερουσα,  
 Λυσασθαι τον Ερωτα·  
 Καν λυση δε τις αυτου,  
 Ουκ εξεισι, μενει δε·  
 Δουλευειν δεδιδακται.

ANACR.

HEXAM. et TETRAM. alternate.

Albus ut obscuro deterget nubila cœlo  
 Sæpe Notus, neque parturit imbres  
 Perpetuos : sic tu sapiens finire memento  
 Tristitiam vitæque labores  
 Molli, Plance, mero : seu te fulgentia signis  
 Castra tenent, seu densa tenebit  
 Tiburis umbra tui.— HOR.

ELEGIAC.

Πεπνυσο, μηδ' αισχροισιν εφ' εργασι μηδ' αδικοισι  
 Τιμας μηδ' αρετας ελκεο, μηδ' αφενος.  
 Ταυτα μεν ουτως εσθι· κακοισι δε μη προσομιλει  
 Ανδρασιν, αλλ' αιει των αγαθων εχεο.  
 Και τοισιν μετα πινε και εσθιε, και μετα τοισιν  
 'Ιζε, και ανδανε τοις ων μεγαλη δυναμις.  
 Εσθλων μεν γαρ απ' εσθλα μαθησεται· ην δε κακοισι  
 Ξυμμιχθης, απολεις και τον εοντα νοον.  
 THEOGN.

## SECTION V.

## CHORIAMBIC METRE.

THE construction of an ordinary Choriambic Verse is very simple. Each <sup>t</sup> Metre, except the last, is a *Choriambus*, and the last <sup>u</sup> an *Iambic* <sup>x</sup> *Syzygy*, entire or Catalectic.

The Iambic Syzygy is sometimes <sup>y</sup> found at the beginning, and in long Verses, in other places; but this happens less frequently.

<sup>t</sup> Τεγγομενος | κοῦας λῦγρās.

Lydia dic | per omnes.

<sup>u</sup> A pure Choriambic, according to Hephæstion, excludes every Foot but the proper one. He also says, that a Choriambus, or even a Dactyl, is found sometimes in the last place; of which he gives examples, but does not recommend such a construction.

<sup>x</sup> An Iambic Syzygy is here used for *two Iambic Feet* in succession; but a Spondee and Iambus, or third Epitrite, are often thus denoted.

<sup>y</sup> Ἐρῶς ἄνι | κᾶτῃ μάχαν.

SOPH. Ant. 793.

Φρένας πᾶρᾶσπᾶς ἐπὶ λῶβα.

Ibid. 804.

Ἔμοι ξύνει | ης δια παν | τῶς ἐνφρων.

Aj. 715.

Dr. MORELL does not allow an Iambic Syzygy at all in a Choriambic Verse, except κατ' ἀντιπαθειαν: which opinion is directly contrary to that of Mr. HEATH, who admits that there is a sympathy between Iambic and Choriambic Metre.

If any other <sup>z</sup> Foot of four <sup>a</sup> Syllables is joined with a Choriambus, the Verse is then more properly called *Epi-choriambic*.

<sup>z</sup> The Ionics and Pæons only excepted.

Τῆρψίς ἔπεστ | αἰ γένοιμαν.

Μ' οὐπὸτ' αὐθίς ἀλλᾶ μ' ὄ παγκοῖτας.

Ποικιλῶφρὸν' ἀθάνατ' Ἀφροδίτα.

Jam satis ter | ris nivis at | que diræ.

If a Pæon is joined with a Choriambus, the verse has the appearance, and, with some, the name of an *Epi-choriambic*; but is here referred to another Title.

<sup>a</sup> In Trimeters, the irregular Feet, according to Hephæstion, are usually found at the beginning; the remainder being a regular Choriambic.

A *Double Trochee* or *second Epitrite* are chiefly used.



## CHORIAMBIC SYSTEMS

## DIM. CAT.

Ουκ ετος, ω γυναικες,  
 Πασι κακοισιν ημας  
 Φλωσιν εκαστοτ' ανδρες.  
 Δεινα γαρ εργα δρασαι  
 Λαμβανονεσθ' υπ' αυτων.

ARISTOPH.

Videro si novelli  
 Versus erit Poetæ:  
 Lex tamen una Metri est.  
 “Inachiæ puellæ,  
 Seu bovis ille custos.”  
 Colon et hoc in usu  
 Carminis est Horatî.

## TETRAM. CAT.

Jane pater, Jane tuens, Dive, biceps, biformis,  
 O cate rerum sator, O principium Deorum,  
 Stridula cui limina, cui cardinei tumultus,  
 Cui reserata mugiunt aurea claustra Mundi.

SEPTIMIUS AFER.

Choriamb. Dim. with Epichoriambic—Tetram.  
 Both Catalect.

Lydia, dic, per omnes  
 Te Deos oro, Sybarin cur properes amando  
 Perdere? cur apricum  
 Oderit campum, patiens pulveris atque Solis?

HOR.



## SECTION VI.

## ANTISPASTIC METRE.

An Antispastic Verse, in it's most usual form<sup>b</sup>, is constructed as follows :

In the *first* place, beside the proper foot, is admitted any foot of four Syllables, ending like an Antispastus in the two last Syllables; *i. e.* either  $\cup\text{---}\cup$ ,  $\text{---}\text{---}\cup$ ,  $\cup\cup\text{---}\cup$ ,  $\text{---}\cup\text{---}\cup$ .

In the *intermediate* places, only an *Antispastus*.

In the *last*, an Iambic Syzygy complete or Catalectic, or an incomplete Antispastus.

There is scarce any limit to the varieties in this species. The following are the most usual.

<sup>b</sup> Κλυεῖν μαῖε | τε.  
Φερω πηματα.

These Penthemimers are called *Dochmiac Verses*.

Θρωπου δεινο | τερον πελει.      SOPH. Ant. 340.  
Ποντου χειμε | ριω νοτω.      Ibid. 342.

These are called *Glyconian*.

Ηθεε εκ πε | ρατων γας ε | λεφαντιναν.  
This is an *Asclepiadean*.

Κρονιδα βα | -σιληος γε | νοε Αιαν τον | αριστον ποδ' |  
Αχιλλεα.

1. In short Verses, the proper foot frequently vanishes, and the Verse consists of one of the above-mentioned <sup>c</sup> feet and an Iambic Syzygy.

2. All the *Epitrites*<sup>d</sup>, except the *second*, are occasionally substituted in the several places of the Verse, particularly the fourth Epitrite in the second.

3. If an *Antispastus* begins the Verse, and three <sup>e</sup> Syllables remain, whatever those Syllables are, the Verse is Antispastic, because they may be considered as a portion of some of the admissible feet, or of some of them resolved.

4. In long<sup>f</sup> Verses, an Iambic Syzygy sometimes occurs in the *second* place, and then the *third* place admits the same varieties as the *first*.

<sup>c</sup> Κίνῃσᾶσᾶ | χᾶλινω.

This Hephthemimer is called *Pherecratian*.

<sup>d</sup> Κὼλπῶ σ' ἔδειξ | -ανθ' ἀγνῶι Χᾶ | -ῥῖτῆς Κρῶνῶ.

This is *Alemaic*.

<sup>e</sup> Γῆγῶνῆτῆ | ογ οπι.

PIND.

<sup>f</sup> Ἡρίστῆσᾶ | μὲν ἱρῶιῦ | λῆπτου μῖκρῶν | ἄποκλας.

This may be divided into two Glyconians.

For a copious account of the varieties of Antispastic Metre, consult Dr. CHARLES BURNEY'S *Tentamen de Metris Æschyli* [1809], and Professor GAISFORD'S *Notes to his Edition of Hephæstion* [1810], to which we may also add the exceptions taken to the Antispastic Canon by HERMANN in his *Book De Metris* [1796], who appears to have been the first that rejected the admission of Pæon 3<sup>tus</sup> and Double Trochee in primâ sede. Dr. Burney rejects the former, but allows the latter in certain forms of Antispastics. Professor Gaisford also rejects Pæon 3<sup>tus</sup>.

The best distinction appears to be this.—That the two latter forms of the Canon are rarely to be found in Dochmiacs.



## ANTISPASTIC SYSTEMS.

## DIM. ACAT. ET HYPERCAT.

Μη φυναι του απαντα νι-  
 -κᾶ λογον· το δ', επει φανη,  
 Βηναι κειθεν ὄθεν περ ἴκει,  
 Πολυ δευτερον, ως ταχιστα.  
 Ως ευτ' αν το νεον παρη,  
 Κουφας αφροσυνας φερων,  
 Τις πλαγχθη πολυμοχθος· εξω ;

Οστις του πλεονος μερους  
 Χρηζει, του μετριοιου παρεις,  
 Ζωειν, σκαιουσυναν φυλασσων  
 Εν εμοι καταδηλος εσται.

Ακτις αελιου, το καλ-  
 -λιστον ἑπταπυλω φανεν } Glyconian.  
 Θηβα των προτερων φαος,  
 Εφανθες ποτ', ω χρυσεας }

Αμερας βλεφαρον }  
 Διρκαιων ὑπερ } Dochmiac.  
 Ρεεθρων μολουσα ————— }

Ετλα και Δαναας ουρανιον φως  
 Αλλαξαι δεμας εν χαλκοδετοις  
 Αυλαις· κρυπτομενα δ' εν  
 Τυμβηρει θαλαμω κατεζενχθη.

Ζευχθη δ' οξυχολως παις ὁ Δρυαντος,  
 Ηδωνων βασιλευς, κερτομοις  
 Οργαις, εκ Διονυσου,  
 Πετρωδει καταφρακτος εν δεσμῳ. ΣΟΡΗ.

## SECTION VII.

## IONIC METRE A MAJORE.

AN Ionic Verse admits a *Trochaic*<sup>h</sup> *Syzygy* promiscuously with it's *proper Foot*.

Var. 1. The *second*<sup>i</sup> *Pæon* is sometimes found in the first place. And,

Var. 2. A *Molossus* (- - -) in an *even* intermediate place, with a *Trochaic Syzygy*<sup>k</sup> following.

<sup>h</sup> The Verse never ends with the *proper Foot* complete: but has either a *Trochaic Syzygy*, or the *proper Foot* *incomplete*.

Εἰ μὴ τὰδ'εἰ | χεῖρὸδ'εἰκτᾶ. SOPH. CEd. T. 920.

Has cum gemi | na compede | dedicat ca | tenas.

MART. II. 29.

Πλοσυριος ἴτις | εστιν, το με | γα πτωμα φο | βεῖται.

Pansa optime | Divos cole | vis si bonus | esse.

These last are Tetrameter Brachycat. called *Sotadic Verses*.

<sup>i</sup> Τί δ'εἰ μ'εἰ | χὸ | ρεῦειν.

SOPH. CEd. T. 915.

Δικᾶς ἄφ'οἰ | -βῆτ'ος οὐδ'ε.

Ib. 904.

Πῶας τέρην | ἀνθ'ος μᾶλ'α | κὼν ματεῦσαι.

Αει πικι | ναις δροσοις.

Aj. 1226.

Αει κατε | χῶν ἀνῆξ'εἰ | μὲν ξιφους.

Ph. 343.

<sup>k</sup> This restriction prevents the concurrence of too many long Syllables.

Καὶ κᾶκ'ος ἄ | νεῖλεν τὸν | Σῶκράτην ὄ | κὼσμ'ος.

SOTAD.

Var. 3. The *second Pæon* is occasionally joined to a *second* or *third* Epitrite, so that the two Feet together are equal in time to two Ionic Feet. This is called an *Ανακλασις*<sup>1</sup>, the defect in time of the preceding foot being in this case supplied by the redundant time of the subsequent. And,

The Verse so disposed is called *Ανακλωμενος*.

Var. 4. Resolutions of the long<sup>m</sup> Syllable are allowed in all possible varieties.

If the three remaining *Pæons*, or the second *Pæon* in any place but the first, without an *Ανακλασις*: Or,

If an Iambic<sup>n</sup> Syzygy or third Epitrite—a Choriambus, or any of the discordant Feet of four Syllables, be found in the same Verse with an Ionic Foot, the Verse is then termed *Epi-ionic*.

<sup>1</sup> Mr. HEATH has the following Note on Ver. 126. of ÆSCHYL. Prometh. Vincit. “ Nunquam revera *Ανακλασις* locum habere posse, nisi in Versu Ionico *a minore* ;” in which he seems to have overlooked this passage of Hephæstion :

Ενιοσε δε εναλλαξ, τας Ιωνικας ταις Τροχαϊκαις παραλαμβανουσιν, αντι μεν των Ιωνικων εσθ' οτε τας δευτερας Παιωνικας παραλαμβανοντες, αντι δε των εξασημων Τροχαϊκων, εσθ' οτε τας επτασημους Τροχαϊκας.

Δῆδ' ὤκ' ἐ μὲν | ἄ σ' ἑλᾶνᾶ | καὶ πλῆϊᾶ | δῆς μῆσαι δ' ἔ.

<sup>m</sup> Τίνα' θεῶν, τίνα' | Ἥρωᾶ.

PINDAR.

The first foot is a *Double Trochee* resolved.

Τι γὰρ εἰμεν ο | λως, ἡ ποδα- | πης γεγοναμεν | ὕλης ;  
Στοχασαί κατα | σιαντον, το βι- | ωτικον νο- | ησας.

<sup>n</sup> Quid o miser | te perdis a | more frustra.

## IONIC SYSTEMS.

## TRIM. BRACHYC.

Πληρης μεν εφαινετ' α σελανα,  
Αιδ' ὡς περι βωμον εσταθησαν. SAPPH.

## TETRAM. BRACHYC.

Ει και βασιλευς πεφυκας, ως θνητος ακουσον.  
\* Εαν χρυσοφρονης, τουτο τυχης εστιν επαγμα.  
Εαν αλαζονης, τουτ' ανοιας εστι φρναγμα.  
Εαν δε σωφρονης, τουτο θεων δωρον υπαρχει.  
Η σωφροσυνη παρεστιν, εαν μετροης σεαυτον.  
Σωκρατην ὁ κοσμος πεποιηκεν σοφον ειναι,  
Και κακως ανειλεν τον Σωκρατην ὁ κοσμος,  
Εν τη φυλακη, κωνιου οτι πιων τεθνηκε.  
Κυνες οι κατα Θρακην. Ευριπιδην ετραγον.  
Τον θειον Ομηρον λιμος κατεδαπανησεν.  
Αγαθος, ευφυης, δικαιος, ευτυχης ὅς εαν η,  
Του φθονου λαβειν δεῖ μεριδα, μωμον εχειν δεῖ.

SOTAD.

Tradunt homines, Secta quibus Pythagorea est,  
Arcana secuti physicis remota causis,—  
Voces numeri non similes habere summas;  
Et nomina tradunt ita literis peracta,  
Hæc ut numeris pluribus, illa sint minutis,  
Quandoque subibunt dubiæ pericla pugnæ,  
Major numerus quâ steterit, favere palmam;  
Præsagia lethi, minimâ patere summâ;  
Sic Patroclon olim Hectoreâ manu perisse,  
Sic Hectora tradunt cecidisse mox Achilli.

TERENT.

\* Εαν must be pronounced as one Syllable. Some Editions have αν.



## SECTION VIII.

## IONIC METRE A MINORE.

AN Ionic Verse *a minore* is often entirely composed of it's proper feet <sup>9</sup>. It admits however an *Iambic Syzygy* <sup>r</sup> promiscuously, and begins sometimes with the *third Pæon* <sup>s</sup>, followed by one of the Epitrites for *Ανακλασις* <sup>t</sup>.

A *Molossus* sometimes occurs in the beginning <sup>u</sup> of the Verse; and also in the odd places, with an *Iambic Syzygy* preceding <sup>n</sup>.

<sup>9</sup> Ὀλέσᾱς καὶ | πότε μῖν ὄξ | εἴ χαλκῶ | κέφαλαν. PHRYN.

Miserarum est | neque amori | dare ludum | neque vino. HOR.

<sup>r</sup> Ὁμαυλῶς ὦν | ὑπὲρ ὧ χρῦ | σῆα. SOPH. Œd. T. 197.

Καλον ομμασιν δεδορκως. EUR.

<sup>s</sup> Στέφᾱνῶν ᾶ | ὠτῶν γλυκυν. PIND. Olym. 5.

Χᾱλέπῶς εἰ | ῥῶς βᾱδιζόντ' ἐκέλευσῆ σὺντρῆχειν.

The *Ανακλασις* here is double.

<sup>t</sup> In this Metre an *Ανακλασις* is indispensable, if a *Pæon tertius* begins the Verse. In Ionic *a majore*, when a *second Pæon* begins, though an *Ανακλασις* is strictly regular, it is there less required, because the Ictus upon the first Syllable supplies, in some degree, the absence of Quantity in *primâ sede*.

<sup>u</sup> Γᾱλλαῖ μῆ | τρῶς ὄρειῆς | φίλοθῦρσοῖ | δροῦμᾱδες.

<sup>n</sup> To prevent the concurrence of too many long Syllables :

Εμὲ φεῦγοῦ | σὶν ἀνδρῆς ὦς | ὀρνιθῆς | μᾱλάκοι.

In the intermediate places, a *second* or *third Pæon*<sup>γ</sup> is prefixed to a *second Epitrite*, and this construction is called *Ανακλασις*, as before.

Resolutions of the long Syllables are allowed in this, as in the other, *Ionic Metre*.

An *Epionic Verse a minore* is constituted by intermixing with the *Ionic Foot* a *Double Trochee*<sup>z</sup>, *second Epitrite*<sup>a</sup>, or *Pæon* without an *Ανακλασις*.

### VERSUS PROSODIACUS.

When a *Choriambus* precedes or follows an *Ionic Foot* of *either* kind, the name *Epionic* is suppressed, and the *Verse* called *Prosodiacus*<sup>b</sup>. And, in general,

This name is applied to a *verse* consisting of an *alternate* mixture of *Choriambic* and *Ionic Feet*, or of their respective representatives.

N.B. The two species of *Ionic Feet* are not to be intermixed in the same *Verse*.

<sup>γ</sup> Πῦθῳ μᾶν καὶ | κἀτέδῳν ἔ | ρῶτᾶ φεῦγῶν.

Εχῆ μὲν Ἄν | ὀροῦ μῆδᾶ κᾶ | λᾶν ἄμοιβᾶν.

SAPPH.

N.B. This latter *Verse* agrees with *Hephæstion's Canon*, p. 47.

αβαβ. ααβα. βαββ.

<sup>z</sup> Τῆ κί-κλήσκῳ | τᾶσδ' ἔπῳνῦ | μον.

SOPH. AJ. 219.

<sup>a</sup> Τᾶνδ' ἔτοιμᾶν | ὄδῳν οὐκέτι.

<sup>b</sup> Δεῖνῳν τῖ τῶ | μῆχᾶν ὄεν.

Τῆχᾶς ὑπῆρ | ἐλπιδ' ἔχιῳν.

SOPH. ANT. 371.

Μῆγας Ἀρῆς | ὀξισσῆι | ρος.

Ib. 144.

Ὀραῖς πάλιν | ἔξᾶν ὕσεις | χρεος.

Œd. T. 160.

## IONIC SYSTEMS.

## DIM.

Δόκιμος δ' ουτις ὑποστας  
 Μεγαλω ρευματι φωτων,  
 Εχυροις ἐρκεσιν ειργειν  
 Αμαχον κυμα θαλασσης·  
 Απροσοιστος γαρ ὁ Περσων  
 Στρατος, αλκιφρων τε λαος. Ανακλωμ.  
     Δολομητιν δ' απαταν θεου  
     Τις ανηρ θνατος αλυξει;  
     Τις ὁ κραιπνω ποδι πηδη-  
     ματος ευπετεος αναίσσων; ÆSCHYL.

Επιδος δ' Αρτεμις ἀγνα  
 Στολον οικτιζομενα· μηδ'  
 Υπ' αναγκας  
 Γαμος ελθοι Κυβερειος·  
 Στυγερον πελει τοδ' αθλον. Ανακλωμ.  
 Κυπριδος δ' ουκ  
 Αμελει γ' εσμος ὀδ' ευφρων.  
 Δυναται γαρ  
 Διος αγχιστα συν Ηρα.  
 Τιεται δ' αιολομητις  
 Θεος εργοις επι σεμνοις. ÆSCHYL<sup>c</sup>.

<sup>c</sup> In Ionic Systems *a minore*, the *συναφεια* goes through the System, as in the Anapaestic.

In Trochaics also. See ÆSCHYL. Eum. 520. Mr. Dawes extends it to all Dimeters, whether Systematic or not.

## DIMETERS.

Diomedem modò magnum  
 Dea fecit, Dea belli  
 Dominatrix, Phrygas omnes  
 Ut in armis superaret.  
 Patulis agmina campis  
 Jacuerunt data letho.——

## TETRAM. ET DIM.

Eques ipso melior Bellerophonte, neque pugno  
 Neque segni pede victus, simul unctos Tiberinis  
 Humeros lavit in undis :  
 Catus idem per apertum fugientes agitato  
 Grege cervos jaculari, et celer alto latitantem  
 Fruticeto excipere aprum.

HOR. Lib. III. Ode 12 <sup>d</sup>.

<sup>d</sup> See the Notes in Dr. BENTLEY'S Edition.



## NOTE (B.)

As Mr. HEATH's account of the Ionic Verse is different from the account here given, it may be proper to explain the reason of this difference. His rule is this:—"Versus Ionicus a minore purus, aut ex solis Ionicis constat, aut Syzygias etiam Trochaicas post pedem primum admittit."—"Ionicum etiam purum non rarò claudit Syzygia Trochaica integra sive catalecta."

To the admission of the Trochaic Syzygy, the following considerations are opposed on the authority of Hephæstion:—  
Το δε απ' ελασσονος Ιωνικου, συντιθεται μεν και καθαρον, συντιθεται δε και επιμικτον προς τας Τροχαϊκας διποδίας ΟΥΤΩΣ, ωστε την προ της Τροχαϊκης αι γενισθαι πεντασημον, τουτ' εστι, τριτην παιωνικην.

It appears from hence, that a Trochaic Syzygy has nothing to do with the [καθαρον], the first sort of verse here described; and is only introduced when *Pæon tertius* begins, and the Verse is *Ανακλωμενον*. This is further confirmed in a subsequent passage of Hephæstion, in which he gives this Canon for a pure Ionic Verse:

αβαβ. ααββ. ααββ.  
ββαβ. ααββ. ααββ.

Καθαρον μεν ουτος του Ιωνικου, τουτο.—Which plainly shews Hephæstion's opinion to be, that an Iambic Syzygy [and not a Trochaic] is the legitimate companion of the Ionic Foot *a minore*.

## SECTION IX.

## PÆONIC METRE.

A PÆONIC Verse requires all the admissible Feet<sup>e</sup> to have the same Rhythm with it's proper foot, *i. e.* to consist of *five times*.

*Pæon primus* and *quartus* are mostly used, but not in the same Verse.

The construction of this Verse is most perfect when each Metre ends with the several words of the verse, as was before remarked of *Anapestic Metre*.

To this head may be referred those Verses, which are called by some Authors *Bacchiac*<sup>f</sup> and *Cretic*<sup>g</sup> Verses; and of which Dr. BENTLEY takes notice in his Preliminary Dissertation on the Metres of Terence.

<sup>e</sup> Πῶτ' ἔχρονῶ | στέρῃσφρων. SOPH. Aj. 938.

Χαιρε δη | μουσᾶ χροῦν' | ἄ μὲν ἦ | -κείς ὄμῶς.

Μᾶκᾶριου | σφίᾶς | πῶθινῶν ἴστ' | ἄῶτον. CRATIN.

N. B. The preceding alternate mixture of Pæon 4<sup>th</sup>. and Bacchius, constitutes the most harmonious Pæonic Verse.

The first Pæon is chiefly intermixed with Cretics, being never found at the end of a Verse.

<sup>f</sup> Πρὸς ἀλλᾶν | δ' ἐλαυνεῖ | θεός σῆμ | φῶρᾶν τασ | -δ'εῖ κρεῖσσῶ.

EUR. Hel. 648.

<sup>g</sup> Ἀγνοῆ | σεῖν μὲν ὄυ | σ' ἐλπόμαί. Ib.

Σοῖ μὲν εὔ | -ιππὸς εὔ | -πῶλὸς ἔγ | χεῖσπαλὸς.

Those Verses, in which Pæons of different sorts occur, are harsh and anomalous.

## PÆONIC SYSTEMS.

## TETRAM. CAT.

Ω μακαρί' Αυτομενες, ὡς σε μακαριζομεν,  
 Παιδας εφυτευσας ὅτι χειροτεχνικωτατους.  
 Πρωτα μεν απασι φιλον, ανδρα τε σοφωτατον,  
 Τον κιθαραοιδοτατον, ὡ χαρις εφεσπετο.  
 Τον δ' υποκριτην ἕτερον αργαλεον, ὡς σοφον.  
 Ειτ' Αριφραδην, πολυ τι θυμοσοφικωτατον.  
 Ουτινα ποτ' ὠμοσε, μαδοντα παρα μηδενοσ,  
 Αλλ' ὑπο σοφης φυσεωσ αυτοματον εκμαθειν.

Εισι τινεσ οἱ μ' ελεγον, ὡσ καταδιηλλαγην,  
 Ηνικα Κλεων μ' υπεταραττεν επικειμενοσ.  
 Και με κακισταισ εκνισε' καδ, ὁ τ' απεδειρομην  
 Οικτοσ, εγγελων μεγα κεκραγοτα με θρωμενοι,  
 Ουδεν αρ' εμου μελον' οσον δε μονον ειδεναι,  
 Σκωμματιον ει ποτε τι θλιβομενοσ εκβαλλω.

ARISTOPH.

## CRETIC SYSTEM.

Strophe

Antistr.

Φροντισον, και γενου	Μηδ' ιδησ μ' εξ ἔδραν
Πανδικωσ ευσεβησ	Πολυθρων ρυσια-
Προξενοσ, ταν φυγαδα	-σθεισαν, ὡ παν κρατοσ ε-
Μη προδωσ, ταν ἑκαθεν	-χων χθονοσ. Γνωθι δ' ὑβριν
Εκβολαισ	Ανερων
Δυσθρειοσ ὀρμεναν.	Και φυλαζαι κοτον.

ÆSCHYL.

## OF THE CÆSURAL PAUSE.

BESIDE the division of the Verse into Metres and Feet, there is another division into two parts only, owing to the natural intermission of the voice in reading it, and relevant to the Rhythmical effect. This is called the PAUSE, which necessarily ends with a word; and it's distance from the beginning is generally, though not invariably, determined by the length of the Verse.

Heroic Verses and Trimeter<sup>h</sup> Iambics are esteemed most harmonious, when the Pause falls upon the *first syllable of the third Foot*. This is the *Penthemimeral Cæsuræ*. When it falls upon the first Syllable of the Fourth, it is called the *Hepthemimeral*. In Iambic and Trochaic Tetrameters, it's place is *at the end of the second Metre*. These rules are more observed by the Roman<sup>i</sup> than Greek Poets. In Anapæstic<sup>k</sup> Verses, and Pæonic, no place is assigned to the Pause; because, since the Metres (if rightly constructed) end with a word, the effect of a Pause will be produced at the end of each Metre. The same may be observed of Ionic *a minore*.

<sup>h</sup> In the Trimeters of Æschylus, in page viii, the last Verse only has the Hepthemimeral Cæsuræ.

☞ In reading Trimeter Iambics, let the remaining portion of the Verse, which follows the Cæsural Syllable, be read as if it was Trochaic.

<sup>i</sup> Of the first twenty Verses of the Æneid, sixteen are thus constructed:—of the Iliad, only seven.

<sup>k</sup> In determining the Pause of an Anapæstic Verse, I have been used to consider it as a Dactylic *Acéphalous*, which leads to the same conclusion as above.



## CHAPTER II.

## SECTION I.

WHEN the Student has committed to memory the rules of the nine principal Metres contained in the preceding Chapter, he must next inform himself in their various Compositions and Modifications.

Of these, the first that we shall remark is the insertion of a *long Syllable* between the parts of a Verse<sup>a</sup> consisting of similar Metres.

## INSTANCES.

<sup>a</sup> First—The common *Pentameter*—which has also a long syllable at the end, and which cannot be called a Pentameter, unless we consider the two long syllables as constituting one Metre.

From the common Pentameter, some writers derive that sort of verse which is found in the first Ode of Horace, by omitting the last syllable. *Terentian* rejects this method as vague and indeterminate; the *latter* requiring invariably a Spondee, followed by a Dactyl in the first portion, and the Pentameter being subject to no such restriction.

Secondly—Portions of *Trochaic Verses* divided by an intermediate long Syllable:

O co | lonia | quæ cup | is | ponte | ludere | longo.

TROCH. HEPH.+TROCH. HEMIHOL.

*Catull.*

Thirdly,



## SECTION II.

IN the examples adduced in the last Section, each portion is of the *same* species; but it happens not unfrequently, that two species, totally *dissimilar*, are united in the same Verse, which is then denominated ΑΣΥΝΑΡΤΗΤΟΣ<sup>c</sup>.

<sup>c</sup> Though Mr. HEATH extends this name to verses whose parts are homogeneous, the Etymology of the word induces me to confine it to the examples of this Section.

## INSTANCES.

N. B. The mark + is used to connect the names of the dissimilar portions.

## 1. DACTYL. TETRAM. + TROCH. HEMIHOLO.

Τοιος γαρ φιλοτητος ερωσ υπο | καρδιην ελυσθεις. ARCH.

Solvitur acris hyems grata vice | veris et Favoni.

## 2. IAMBIC PENTH. + TROCH. HEMIHOLO.

Χαϊρουσα νυμφη | χαιρετω δ' ο γαμβρος. SAPPH.

Trahuntque siccas | machinæ carinas.

3. DACTYL. DIM. + TROCH. MONOM. or *Logoædic* Verse.

Νηϊ φορημεθα | συν μελαινη. ALC.

Flumina constite | rint acuto.

4. DACTYLIC COMMA prefixed to an IAMBIC DIM. which is called *Elegiambus*.

Αλλ' μ' ο λυσιμελης | ω' ταιρε δαρναται ποθος. ARCH.

Scribere versiculos | amore perculsum gravi.

## 5. IAMB.

The *adiaphoric* Syllable is sometimes found in Verses of this sort, at the end of the first member, particularly in the *Elegiambus*<sup>d</sup>, and in the *first*<sup>e</sup> instance of this Section.

5. IAMB. DIM. } prefixed to a DACTYLIC  
 OF IAMB. PENTH. } COMMA. The converse of  
 the former, and called *Iambelegus*.

Nivesque deducunt Jovem | nunc mare nunc sylvæ.  
 Κλεπτουσι μυθους | οι μεγαλοι βασιλεις.

6. DACTYLIC COMMA + IAMB. HEMIHOLO.

Στηριζη ποτε ταδ' | αγωνιψ σχολα. Aj. 195.

7. IAMB. PENTH. + DACTYL. DIM.

Το μεν γαρ ενθεν | κυμα κυλινδεται. ALC.  
 Vides ut alta | stet nive candidum.

2. When the parts thus united are an *Iambic* and *Trochaic* Syzygy, the verse is called *Periodic* or *Circulating*; the quantity being the same, if it can be scanned from the end.

Πιθου̃ θελη̃ | σα̃ς φρο̃νη̃σας.

<sup>d</sup> See verse 10 of Epod. IX. Hor.

Arguit et lateré | petitus imo spiritus.

<sup>e</sup> Και βησσας ορειων δυσπαιπαλους | οιοσ ην εφ' ηβησ.

Mr. HEATH, however, is of opinion that this licence is inadmissible.



## SECTION III.

WHEN a Verse is so irregular, as to contain in it some glaring violation of the preceding institutes, the last resource of the Student is to call it Πολυσηματιστος, or *Anomalous*.

To this title may be referred,

1. A Verse, otherwise Iambic, having a Spondee in the second or fourth place.

2. An Iambus in a Trochaic, &c.

Most of the verses of Terence are *Anomalous*, of the Iambic and Trochaic kind.

There is a Species of Irregular Iambic, used by the Poet HIPPONAX, called *Scazon* or Choliambus, which deviates from the Canon only in the last Foot.

Fit Scazon, si Spondeo prior exit Iambus.

Ακουσαθ' Ἴππ | ωνακτος ου | γαρ αλλ' ηκω.

Ἐμοι μεν ουκ εδωκας ουτε ταν χλαιναν  
 Δασειαν, εν χειμωνι φαρμακον ριγευς,  
 Ουτ' ασκερῃσι τους ποδας δασειρσιν  
 Ἐκρυσας, ως μη μοι χιμετρα γυνηται.

Nec fonte labra prolui caballino,  
 Nec in bicipiti somniasse Parnasso  
 Memini, ut repente sic Poeta prodirem.  
 Heliconidasque, pallidamque Pirenen  
 Illis remitto, quorum imagines lambunt  
 Hederæ sequaces. Ipse semipaganus  
 Ad sacra Vatum carmen affero nostrum.

PERSIUS.

## SECTION IV.

LET US NOW, by a familiar process, illustrate what has been already advanced, and apply it to the second *Olympic Ode* of PINDAR.

Verse 1. Ἀναζῖφ̄ορ̄μῖγ̄γ̄ε̄ς ὕμνοι.

I observe the second place, and find there an *Iambus*. The same in the first;—but I am prevented from calling it an Iambic Verse, by the *Trochee* in the third. At the same time, I perceive it cannot be either Anapæstic or Dactylic. I next try the *double Feet*, and proceed through the nine species without success. I then consider whether it may not be of the *compound species*; and finding it composed of an Iambic and Trochaic Syzygy, I lastly pronounce it a *Versus Periodicus*, or *Circulating Dimeter*.

Ver. 2. Τῖνᾶ θεῶν, τῖν' Ἥρωᾶ.

Each species fails, till I come to the Ionic *a majore*; then counting the Metres, I discover it to be Ionic Dimeter Catalectic; the first long Syllable of the double Trochee being resolved.

Ver. 3. Τῖνᾶ δ' ἀνδρα | κἑλᾶδῆσῶ | μεν.

This is found to be Pæon. Dim. Hyper.

The process being repeated, the result is as follows:

Ver. 4. Ἥτοῖ Πῖσᾶ   μὲν Δῖος.	Chor. Dim. Cat.
5. Ὀλῦμπιᾶδᾶ   δ' ἔστα—	Iamb. Dim. Brachyc.
6. —σῆν Ἥρακλῆ   ης.	Dochmiac.

7. Ἀκροῦθινᾶ   πόλεμον.	Antisp. D. B.
8. Θῆρωνᾶ δέ   τετραῶριᾶς.	Prosod. Dim.
9. Ἐνεκά νι   καφόρου.	Pæon. Dim.
10. Γεγώνητῆ   ὄν ὄπι.	Antisp. Dim. Cat.
11. Δικαῖον ζε   νον.	Dochmiac.
12. Ἐρεισμ' Ἀκρά   γαντος.	Antisp. Dim. B.
13. Ἐνῶ   νύμων τε πάτε   ρων.	Iamb. Dim. C.
14. Ἀῶτόν ὄρ   θῶπῶλιν.	Iamb. Dim. B.

## ANTISTROPHE.

1. Καμόντες οι πολλα θυμω
2. Ἱερον εσχον οικημα
3. Ποταμον, Σικελιας τ' εσαν
4. Οφθαλμος· αιωντ' εφε-
5. -πε μορσιμος, πλοντον
6. Τε και χαριν αγων
7. Γνησιας επ' αρεταις.
8. Αλλ' ω Κρονιε, παι Ρειας,
9. Εδος Ολυμπου νεμων,
10. Αεθλων τε κορυφαν,
11. Πορον τ' Αλφεου,
12. Ιανθεις αοιдайς,
13. Ευφρων αρουραν ετι πα-
14. -τριαν σφισιν κομισον.

This is the method (with some little variation) of the Oxford Edition.

I will afford the Student an opportunity of comparing it with HERMANN'S method, without taking upon me to decide between them. If he should prefer the latter, he will have to learn many Combinations of Feet, and new Terms, which do not fall within the compass of the preceding pages.

In the Strophe, Hermann alters the form of all the Verses but five, and objects to the Names given by the Scholiast to three of these five.

Ἀκροθινα πολεμον he does not admit to be Ionic (in which perhaps he is right). And he is not content that Γεγωνητεον οπι, and Ερεισμ' Ακραγαντος, should be classed with Antispatics.

1. Αναξιφορμιγγες υμνοι,  
 2. 3. Τινα θεον, τιν' Ηρωα, τινα δ' ανδρα κελαδησομεν.  
 4. 5. 6. { Ητοι Πισα μεν  
           { Διος· Ολυμπιαδα δ' εστασεν Ηρακληης  
 7. Ακροθινα πολεμου.  
 8. 9. Θηρωνα δε τετραοριας ενεκα νικαφορου  
 10. Γεγωνητεον οπι  
 11. Δικαιον ξενον,  
 12. Ερεισμ' Ακραγαντος,  
 13. 14. Ευωνυμων τε πατερων αωτων ορθοπολιν.

HERMANN's reason for altering the 2d and 3d is contained in the following words: " Qui vulgo secundus Stropharum versus est, is ultimam ubique brevem habet, ter etiam in diviso vocabulo, v. 74. 110. 146. ut facilè appareat, eo loco non fuisse anticipem syllabam a Pindaro adhibitam, sed numerum ulterius processisse.

" Neque ille commodè finire poterat ante finem tertii versus [qui vulgo numeratur] in quo ultima communis finiendum numerum docet."

Instead of the 4th, 5th, and 6th, he makes two—The first he calls an Iambic Penthemimer—and the second he presents in the shape of a very complex Asynartete. But he gives it no name. He says only, it consists of Pæon 4. + Antisp. + Dochmiac.

To the 8th and 9th, which he joins, he gives no name. He joins also the 13th and 14th.



## EPODOS.

- |   |   |
|---|---|
| 1. Λοιπῷ γενεῖ. Τῶν δὲ πεπραγμένων,         | Chor. T. Br.  |
| 2. Ἐν δίκῃ τε καὶ παρὰ δίκαν,               | Troch. D. Ac.   |
| 3. Ἀποητόν οὐδ' ἄν                          | Antisp. D. Br.  |
| 4. Χρόνος, ὁ πάντων πατήρ,                  | Pæon. D. Ac.  |
| 5. Δυναίτῳ θεμεν ἐργῶν τέλος                | Iamb. D. Ac.  |
| 6. Λαθα δὲ ποτμῷ συν εὐδαιμονίῳ γένοιτ' ἄν. | } Asynartet.<br>Iamb.Syzygy. +<br>2. Troch. Syz.      |
| 7. Ἐσθλῶν γὰρ ὑπο χαρμάτων                  |   |
| 8. Πημα θνασκει παλιγκοτον δαμασθεν.        | } Asynartet.<br>Trochaic Syz. +<br>2. Iamb. Syz. Cat. |

HERMANN alters the Epodos thus: making Six Verses instead of Eight.

1. Λοιπῷ γενεῖ. Τῶν δὲ πεπραγμένων,
2. Ἐν δίκῃ τε καὶ παρὰ δίκαν, ἀποητόν οὐδ' ἄν
3. Χρόνος, ὁ πάντων πατήρ, δυναίτῳ θεμεν ἐργῶν τέλος.
4. Λαθα δὲ ποτμῷ συν εὐδαιμονίῳ γένοιτ' ἄν.
5. Ἐσθλῶν γὰρ ὑπο χαρμάτων πημα θνασκει
6. Παλιγκοτον δαμασθεν.

“ In Epodo 2<sup>dus</sup>. et 3<sup>tius</sup>. versus conjungi debebant propter divisionem vocabulorum, v. 138. 174.

“ Et ita etiam, v. 103. elegantius enclitica τε ab initio versus removetur. Pariter, v. 4. et 5. conjunximus propter v. 104. Denique quod in ultimis versibus aliam dispositionem secuti sumus, duæ causæ fuerunt; primum, ne in eodem versu anacrusis thesin exciperet,

Πημα θνασκει | παλιγκοτον δαμασθεν.

qui asperior numerus est; deinde, quia hoc loco, quo nos divisimus, ubique verbum terminatur, quod non est in vetere metri descriptione.”

## NOTE (C.)

THIS Specimen will serve to illustrate the two Methods. The leading principle of Hermann's scheme had been pointed out by DAWES in his *Misc. Critica*, who rejects the *αδιαφορια* in the measure of the Pindaric Odes. Hermann does not entirely reject the *αδιαφορια*, but supposes the *Συναφεια* to go on, till you come to a word proper to finish the Verse without violating the quantity of Middle Syllables.

It would certainly be desirable (as may be inferred from what Hephæstion says in his Chapters *Περί Κοινῆς* and *Περί Αποθεσεως*) to avoid the violation of quantity in middle syllables at the end of a Verse:

Ρᾶον μὲν οὖν γίνεται ἡ τοιαυτὴ κοινὴ, εἴγε συλλαβὴ εἰς μέρος λόγου εἴη πεπερατωμένη, σπανιωτέρον δὲ ἐπὶ μέσης λέξεως.—

Ἐπιληπτά ἐστὶ τὰ τοιαυτά.—Ταῦτα μὲν οὖν ἐγένετο διὰ τὴν τῶν ὀνομάτων ἀναγκὴν· οὐ γὰρ ἐνεχώρει.

In this view Hermann's method has the advantage; and a probable cause of defect in the Old Scansion is this, that it was chiefly adapted to the *first* Strophe and first Epode, without examining the Ode throughout. On the other hand, the sort of Verses that arise out of Hermann's plan (as far as Pindar is concerned) will sometimes be so complicate and indeterminate, that he is obliged to obviate this objection by referring the forms of them to the supreme power of the Poet. At the same time he is free to confess, that Pindar does condescend "multas versuum formas ab antiquioribus poetis accipere." It will therefore be competent for the Student to try the established Rules, at least so far as these Verses are concerned.

## SECTION V.

*Remarks on the foregoing.*

## ABBREVIATIONS.

M. Mon.—D. Dim.—T. Trim.—C. Cat.—B. Brachyc.—H. Hyper.

IN the Odes of Pindar and those of the Greek Tragedians, the Poet does not always use the same identical Feet in the corresponding Verses of the Strophe and Antistrophe; but is content if the Metres agree so far as to consist of Feet *Equivalent*, or, in cases of resolution, *Isochronal*.

Thus in Olymp. 2.

Ver. 5. Ολυμπιάδα δ' εστα	—	Iamb. D. B.
6. —σεν Ἡρακλεης.		Dochm.

The second Foot of the Iambic is resolved in the Strophe.

And the third long Syllable of the Dochmiac in the Antistrophe;

-πε μορσιμος πλουτον  
τε και χαριν αγων.

Soph. Phil. 174. Νοσει μεν νοσον αγριαν—	Glyc.
Στικτων η λασιων μετα-	

Fourth Epitrite in the first Foot of the Antistrophe of this and the following.

Eur. Hec. 445. Ατε ποντοπορους κομιζεις—	Antisp. D. H.
Κωπα πεμπομεναν ταλαιναν—	

## SECTION VI.

SOPH. OED. TYR. VERS. 151.

## STROPHE 1.

Ω Διος ἄδυπης φατι, τις ποτε τας πολυχρυσου	Dactyl. Hex.
Πυθωνος αγλαας εβας	Iamb. D.
Θηβας ; εκτεταμαι φοβεραν φρενα,	Dact. Tetr.
Δειματι παλλων,	Dact. D.
Ιη   ιε, Δα   λιε, Παι   αν,	Anap. D. C.
Αμφι σοι αζομενος· τι μοι η νεον,	Dactyl. Tetr.
Η περιτελλομεναις ωραις παλιν	Dactyl. Tetr.
Εξανυσεις χρεος·	Dactyl. Dim.
Ειπε μοι, ω χρυσεας τεκνον ελπιδος,	Dactyl. Tetr.
Αμβροτε Φαμα.	Dactyl. Dim.

## ANTISTROPHE 1.

Πρωτα σε κεκλομενος, θυγατερ Διος, αμβροτ' Αθανα,  
 Γαιαοχον τ' αδελφειαν  
 Αρτεμιν, α κυκλοεντ' αγορας θρονον  
 Ευκλεα θασσει·  
 Και Φοι | βον εκα | βολον. ιω | ιω.  
 Τρισσοι αλεξιμοροι προφανητε μοι,  
 Ειποτε και προτερας ατας υπερ  
 Ορνυμενας πολει  
 Ηνυσατ' εκτοπιαν φλογα πηματος,  
 Ελθετε και νυν.

In former Editions of this Book, in conformity to all the Editions of Sophocles, the principal part of this Ode was exhibited in the MONOSTROPHEIC Form. It is now printed as constructed *Κατα Σχεσιν*, which construction (I am of opinion) the Poet originally intended. The alterations are few, and some of them supported by authorities.



## STROPHE 2.

Ω ποποι'   αναριθ   -μα γαρ φερω	Anap. † Iamb.
Πηματα' νοσει δε	Iamb. Penth.
Μοι προπας στολος' ουδ' ενι	Period.
Φροντιδος εγχος,	Dactyl. Dim.
'Ω τις αλεζεται' ουτε γαρ εκγονα	Dact. Tetr.
Κλειτας* χθονος αυζεται, ουτε τοκοισιν	Anap. D. Hyp.
Ιηων	Iamb. Mon.
Καματων ανεχουσι γυναικες,	Parœm.
Αλλον δ' αν αλλω	Iamb. Penth.
Προσιδοις, απερ ευπτερον ορνιν,	Parœm.
Κρεισσον αμαιμακετου πυρος ορμενον	Dactyl. Tetr.
Ακταν προς εσπερου θεου †.	Iamb. Hepth.

## ANTISTROPHE 2.

'Ων πολις αναριθμος ολλυται'  
 Νηλεα δε γενεθλα  
 Προς πεδω θανατηφορω  
 Κειται ανοικτως'  
 Εν δ' αλοχοι πολιαι τ' επι μαteres  
 Ακταν παρα βωμιον αλλοθεν αλλαι  
 Λυγρων πονων  
 Ικτηρες επιστοναχουσι'  
 Παιων δε λαμπει  
 Στονοεσσα τε γηρυς ομανλος'  
 Ων υπερ, ω χρουσεα θυγατερ Διος,  
 'Ευωπα, πεμψον αλκαν'

\* Vulg. Κλυτας.

† Θεου. One syllable.

## STROPHE 3.

Ἀρεὰ τέ τον μαλερον,	Iamb. Hemih.
Ὅς νυν ἀχάλκος ἀσπίδων	Iamb. D.
Φλεγει με περιβοητος ἀντιαζων,	Iamb. T. C.
Παλισσυτον δῖραμημα νωτισαι πατρας	Iamb. T.
Ἀπουρον, εἰτ' ἐς μέγαν	Period. C.
Θαλαμον Ἀμφιτριτας,	Antisp. Hemih.
Εἰτ' ἐς τον ἀποξενον ορμον	Parœm.
Θρηκιον κλυδωνα'	Antisp. Hemih.
Τέλει γὰρ εἰ τι νυξ ἀφη,	Iamb. D.
Τοῦτ' ἐπ' ἡμᾶρ ἐρχεται.	Troch. D. C.
Τον, ὦ πυρφορων ἀστραπάν	Antisp. D.
Τα κρατη νεμων, Ζευ	Antisp. Hemih.
Πατερ, ὑπο σψ φῖσιον κεραυνῶ'	Iamb. D. Hyp.

## ANTISTROPHE 3.

Λυκεῖ ἀναξ, τα τε\* σα  
 Χρυσοστροφῶν ἀπ' ἀγκυλῶν  
 Βελέ' ἀδαμαστα† θελοῖμ' ἀν ἐνδατεῖσθαι,  
 Ἀρωγα προσταθέντα, τας δε πυρφορους  
 Ἀρτεμιδος αἰγλας, συν αἰς  
 Λυκεῖ ὄρεα διασσει‡.  
 Τον χρυσομιτραν τε κικλησκῶ  
 Τασδ' ἐπωνυμον γᾶς,  
 Οἰνωπα Βακχον ἔνιον,  
 Μαιναδῶν μονοστολον,  
 Πελασθῆναι φλεγοντα συν  
 Ἀγλαωπι πενκα  
 Ἐπι τον ατιμον εν θεοις θεον §.

\* Τα τε σα. Brunck.

† Al. Βελη θελοῖμ' ἀν ἀδαμας' ἐνδατεῖσθαι.

‡ Al. Λυκεῖ ὄρη διασσει—if the Synæresis of διασσει should be objected to.

§ θεον. One syllable.

## SOPH. OED. TYR. VERS. 471.

## STROPHE &amp; ANTISTROPHE 1.

Τις ὄντιν' ἄ Θεσπιεπεια	Chor. D. H.
Δελφίς εἶπε πέτρα	Troch. Hemih.
Ἀροῆτ' ἀροῆτων	Dact. D. H.
Τέλεσαντα φοινιαῖσι χερσίν ;	Iamb. D. H.
Ὦρα νιν α   ελλοποδῶν   ἱππῶν	Pros. T. B.
Σθεναρῶτε   ρον φυγα   ποδα νωμαν.	Pæon. T. Acat.
Ἐνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρῶσκει	Anap. D.
Πυρὶ καὶ στέροπαισι Δίος γενέτας.	Anap. D.
Δεῖναι δ' ἀμ' ἐπονται	Anap. Mon. Hyp.
Κηρὲς ἀναπλακῆτοι	Anap. Mon. Hyp.

## STROPHE &amp; ANTISTROPHE 2.

Δεῖνα μὲν οὖν δεῖνα ταρασσεῖ	Paræm.
Σοφὸς οἰωνοζέτας·	Anap. Mon. H.
Οὐτε δοκοῦντ' οὐτ' ἀποφασκον-	Paræm.
σ' ὅτι λέξω δ' ἀπορω.	Anap. Mon. H.
Πετομαὶ δ' ἐλπίσιν, οὐτ' ἐν-	Anap. D. B.
θαδ' ὄρων, οὐτ' ὀπίσω.	Anap. Mon. H.
Τι γὰρ ἠ Λαβδακιδαῖς,	Anap. Mon. H.
Ἡ τῷ Πολυβου νεῖκος ἐκει-	Anap. D. C.
τ', οὐτε παροῖδεν ποτ' ἐγώ,	Anap. D. B.
Οὐτε τανν πω ἐμαδον	Anap. D. B.
Τι, πρὸς ὅτου δη βασανῶ,	Anap. D. B.
Ἐπι ταν ἐπιδαμον	Anap. Mon. H.
Φατὶν εἰμ' Οἰδιποδα,	Anap. Mon. H.
Λαβδακιδαῖς ἐπικουρὸς	Anap. D. B.
Ἀδηλῶν θανάτων.	Antisp. D. B.

## SOPH. ELECTRA. VERS. 120.

## STROPHE &amp; ANTISTROPHE 1.

Ω παι, παι δυστανοτατας	Dactyl. Hepth.
Ηλεκτρα ματρος, τιν' αει	Dactyl. Hepth.
Τακεις ωδ' ακορεστον οιμωγαν,	Antisp. T. B.
Τον παλαι εκ δολερας αδεωτατας	Dactyl. Tetram.
Ματρος αλοντ' απαταις Αγαμεμνονα,	Dactyl. Tetr.
Κακα τε χειρι προδοτον ;	Iamb. Hepth.
Ως ο ταδε πορων	Anap. Bas.
Ολοιτ', ει μοι θεμις ταδ' αυδαν.	Antisp. D. H.

## STROPHE &amp; ANTISTROPHE 2.

Ω γενεθλα γενναιων πατερων,	Anap. D.
Ηκετ' εμων καματων παραμυθιον.	Anap. D.
Οιδα τε και ξυνημι ταδ', ουτι με	Anap. D.
Φυγαγει, ουδε θελω προλιπειν τογε,	Anap. D.
Μη ου τον εμον στοναχειν πατερ' αθλιον.	Anap. D.
Αλλ', ω παντοι-	Base.
-ας φιλοτητος αμειβομεναι χαριν,	Anap. D.
Εατε μ' ωδ' αλυειν.	Iamb. D. C.
Αι, αι, ικνουμαι*.	Iamb. Mon. H.

\* These are almost Systematic.



*Explication of some of the Terms expressing the  
Forms (Εἶδη) of Greek Odes.*

AN Ode consisting of any number of dissimilar Verses intermixed, *not* succeeded by an equal number of others corresponding, has the Title *Monostrophica* prefixed to it.

An Ode consisting of one or more separate Collections of dissimilar Verses, succeeded by others<sup>h</sup> that contain an equal number of Verses corresponding, has the Title *Antistrophica*; and the Ode is said to be constructed *κατα Σχέσιν*.

If another single Collection is added to these, it is called *Epodos*; and the Ode denominated Proodic, Mesodic, or Epodic, according to the Position of the *Epodos*.

The Title *Περισκομματα* implies a Recurrency of another Collection beside that *κατα Σχέσιν*. This is distinguished from the other to which it is subjoined, by the name *Συστημα* or *Συστημα ἐξ ὁμοίων*, and consists of Verses of the same Species throughout.

In some of the Old Editions, the Titles ANA-ΠΑΙΣΤΟΙ and ΣΥΣΤΗΜΑ are improperly prefixed, where a part only of the Collection is Systematic; and sometimes so intermixed with Dactylic Tetrameters, that it appears doubtful by which name

<sup>h</sup> The corresponding Collections are called *Strophe* and *Antistrophe*. The origin of which names is thus explained by Triclinius: *Ιστέον δε ὅτι τὴν μὲν Στροφὴν κινουμένοι οἱ χορευταὶ πρὸς τὰ δεξιά ἡδὸν· τὴν δὲ Ἀντιστροφὴν πρὸς τὰ ἀριστερά· τὴν δὲ ἐπῶδον, ἰσταμένοι ἡδὸν. Ἐδηλοῦ δὲ (ὡς φασίν) ἡ μὲν Στροφή τὴν τοῦ οὐρανοῦ ἐκ τῶν Ἐφρων πρὸς τὰ Δυτικά μέρη κινήσιν· ἡ δὲ Ἀντιστροφή τὴν τῶν Πλανητῶν, ὡς ἀπο Δυσμῶν πρὸς Ἐὼ γινομένην· ἡ δὲ Ἐπῶδος τὴν τῆς Γῆς στασίαν, ἰσταμένων τῶν χορευτῶν, ἀδομένην.*

we should call them. And in some places we find the Title ΑΝΑΠΑΙΣΤΟΙ, where the Verses are not Anapæstic.

[We may here observe, that in a *Latin* System of Anapæsts, the Verses are commonly all Acatalectic Dimeters, *without* a Parœmiacus. See instances in *Seneca*.]

In conclusion, let me recommend it to the Student to exercise himself in correcting the errors which occur in Triclinius, and the old Editions of the Greek Tragedians.—Many Verses which appear incapable of being reduced to rule, by transferring a Word or Syllable to or from the next line, become <sup>i</sup> correct and regular. We are

<sup>i</sup> The following Strophe and Antistrophe in Sophocles' Philoctetes are proposed as an exercise. In JOHNSON they stand thus: Vers. 1123 and 1144.

## STROPHE.

Συ τοι, συ τοι κατηξιω-  
-σας, ω βαρυποτμε!  
Ουκ αλλοθεν εχη τυχα  
Ταδ' απο μειζονος  
Ευτε γε παρον φρονησαι  
Του λφονος δαιμονος,  
Είλου το κακιον έλειν.

## ANTISTROPHE.

Ποτμος σε δαιμωνων ταδε,  
Ουδε σε γε δολος εσχ' ύπο  
Χειρος εμας' στυγεραν  
Εχε δυσποτμον  
Αραν, αραν επ' αλλοις  
Και γαρ εμοι τουτο μελει  
Μη φιλοτητ' απφση.

Take also seventeen Verses in the *Œdipus Coloneus*, [to which the title of Anapæsts is prefixed,] and examine in what parts they are not Systematic—

In JOHNSON, Vers. 241.

Ω ξενοι αιδοφρονες, αλλ' επει—

to Vers. 257.

—Θεος αγοι γ', εκφυγειν δυναιτο.

indebted to Mr. HEATH for many of these amendments: and to Dr. BURNEY the Students in Medical Science have to acknowledge a valuable addition to the obligations already conferred.

## METRES OF HORACE.

THE Metres of Horace may be conveniently referred to Nineteen Heads. *Ten* are found in Book the First; *One* in each of the following Books; and *Six* in the Book of Epodes.



## BOOK THE FIRST.

ODE 1. 2. 3. 4. 5. 6. 7. 8. 9. 11.

Of these ten, some only differ in the Law of Recurrency, that is, in the form and construction of the Strophe or Stanza—the same Verses as those of a preceding Ode being found in a different place. Thus *MECÆNAS ATAVIS*, &c. is the same as the second Verse in the Couplet of Ode the third: and this occurs again in the fifth and sixth. *SIC TE DIVA POTENS CYPRI* occurs again in the fourth Verse in the Stanza of Ode V.

## ODE I.

Mēcæ | nās ätävis | ēditē rē | gibūs.

A species of the interposed Choriambic—two Choriambi being inserted between the parts of an Iambic Syzygy. The collection is called the Asclepiad System.



## ODE II.

SAPPH.

Jām sātīs tēr- | rīs nīvīs āt | -quē dīræ  
 Grandinis mi | sit pater et | rubente  
 Dexterā sa | -cras jacula | -tus arces

Terruit urbem.

The three first are Epichoriambic, having the second Epitrite in primâ sede, a Choriambus in mediâ—And ending with an Iambic Syzygy Catalectic.—Every fourth an Adonic verse.

## ODE III.

Sic tē | Divā pōtēns | Cypri,  
 Sic frā | -trēs Hēlēnæ, | lūcidā si | dēra.

The first has *one* Choriambus only—the second *two* interposed.

## ODE IV.

Sōlvitūr | ācrīs hy | ēms grā | tā vicē || vērīs | ēt Fā || vōni  
 Trāhūnt | quē sic- | cās || māchī | nāe cā | rīnas.

1. Dactyl. Tetram. + Trochaic Hemihol.
2. Iambic Penthemim. + Trochaic Hemihol.

## ODE V.

Quīs mūl | tā grācilis | tē pūer in | rōsā } Ode 1.  
 Perfu | sus liquidis | urget odo | ribus. }

Grātō | Pyrrhā sūb | āntrō } D. T. ACAT.  
 Cū flā | vām rēligās | cōmam. } Ode 3.

## ODE VI.

Scribe		ris		Vario		fortis	et	hos		tium	} Ode 1.
Victor,		Mæonii		carminis	a		-lite,				
Quam	rem		cunque	ferox		navibus	aut		equis	} Ode 3.	
Miles,		te	duce,	gess		-erit.					

## ODE VII.

Laudabunt alii claram Rhodon, aut Mitylenen,  
Aut Ephe- | sum, bima- | risve Co- | rinthi.

1. Dactyl. Hexam.      Acat.
2. Dactyl. Tetram.     Acat.

## ODE VIII.

Lýdiã dic, | p̄r õmnes  
Tē Deõs õ | rō, Sýbãrĩn | cūr prõp̄erēs | amãndo.

1. Choriamb. Dim. Cat.
2. Epichoriamb. Tetram. Cat.

This Epichoriambic begins with the second Epitrite, as well as Ode 2; but has one Choriambus more.

## ODE IX.

ALC

Vidēs | üt āl | tã || stēt nĩvĕ | cãndĩdum  
Sorac | te, nec | jam || sustine- | ant onus  
Sylvæ | lãbõ | rãntēs, | gĕlũ | que  
Flumina | constite || -rĩnt ã | cũto.

1. Iamb. Penth. + Dactyl. Dim.
2. The same.
3. Iamb. Dim. Hyperc.
4. Dactyl. Dim. + Troch. Monom.

## ODE XI.

Tū nē | quæsiérīs, | scīrē nēfās, | quēm mīhī,  
quēm | tibi.

Chor. Tetram. Acat.

Being another species of the interposed Choriambic, having one Choriambus more than the Asclepiad.



These Ten being considered as archetypes, the other twenty-eight Odes of Book the First may be thus referred to them :

To ODE 1.

2.	10. 12. 20. 22. 25. 30. 32. 38.
3.	13. 19. 36.
4.	
5.	14. 21. 23.
6.	15. 24. 33.
7.	28.
8.	
9.	16. 17. 26. 27. 29. 31. 34. 35. 37.
11.	18.

## BOOK THE SECOND.

## ODE XVIII.

Nōn ẽ | bŭr, nẽ | que aŭrẽ | um  
 Měã | rěni | dẽt in | dõmõ | lãcũ | nar.

1. Troch. Dim. Cat.

2. Iamb. Trim. Cat.

## BOOK THE THIRD.

## ODE XII.

Misērārum ēst, | nẽque ãmõri | dãrẽ lŭdũm, | nẽ-  
 quẽ dũlcĩ  
 Mala vino | lavere, aut ex | -animari | metuentes  
 Pãtrũæ vēr | -bẽrã lĩngũæ.

The two first—Ionic Tetram. Acat.

The third—Ionic Dim. Acat.

## BOOK THE FOURTH.

## ODE VII.

Diffugere niyes, redeunt jam gramina campis,  
 Arbori- | busque co | -mæ.

1. Dact. Hexam. Acat.

2. Dact. Penthem.



## BOOK OF EPODES.

[The first Ten are Iambics—The Twelfth Dactylic as Ode 7 of Book 1. The xiv<sup>th</sup> and xv<sup>th</sup> Dactylic and Iambic alternate—The xvi<sup>th</sup> Dactylic and Pure Iambic alternate—The xvii<sup>th</sup> and xviii<sup>th</sup> Iambic.]

## EPOD. I.

Ibis | Lībūr- | nīs īn- | tēr āl- | tā nā- | vīūm,  
 Amī- | cē, prō- | pūgnā- | cūlā.

1. Iamb. Trim.
2. Iamb. Dim.

## EPOD. XI.

Petti, nihil me sicut antea juvat  
 Scribēre | vērsicū | lōs, || amō | rē per | cūlsūm |  
 gravi.

1. Iamb. Trim.
2. Dactyl. Penth. + Iamb. Dim.

## EPOD. XIII.

Horrida tempestas cœlum contraxit, et imbres  
 Nivēs | quē dē | dūcūnt | Jōvēm; || nunc mare |  
 nunc silu | æ.

1. Hexam.
2. Iamb. Dim. + Dactyl. Penthem.

## EPOD. XIV.

Mollis inertia cur tantam diffuderit imis  
Oblivionem sensibus.

1. Dactyl. Hexam.
2. Iamb. Dim.

## EPOD. XVI.

Altera jam teritur bellis civilibus ætas,  
Sūs | ét ip | să Rō | mă vī | rībūs | rūit.

1. Dactyl. Hexam.
2. Iamb. Trim.—without Spondees.

## EPOD. XVII.

Jam jam efficaci dō manus scientiæ.

Iamb. Trim. with Spondees.

## EPOD. XVIII.

Quid obseratis auribus fundis preces.

Iamb. Trim. with Spondees.

## POSTSCRIPT.

It may not be amiss to observe, for the sake of my younger readers, that Hermann introduces Two Terms, with which they may perhaps be unacquainted, *Basis* and *Anacrusis*.—The former being Two Extrameter Syllables at the beginning of a Verse, the latter “A supernumerary incipient Syllable (of a Foot) in *Thesi*.”

The Verse Πημα θνασκει παλιγκοτον δαμασθεν he would probably call Trochaic, with an Anacrusis upon the Syllable πα. But on account of an alleged asperity resulting from the concurrence of the Two Theses on the Syllables κει and πα, he proposes to transfer the two first feet to the preceding Verse. I confess I do not perceive the value of the alteration, by which the preceding Verse is rendered very unharmonious.

The marks which I had affixed to Πισα in the second Olympic Ode of Pindar, are altered on the authorities of Schmidius, Heyne, Hermann, and Dr. Maltby.

Theocritus, Virgil, Ovid, Juvenal, Statius, and Lucan, have the First Syllable long—Labbe, in his *Elenchus Latino-Græcus*, quotes Stephanus Byzantinus, who says, Το πρωτον και το δευτερον της Πισης μακρα εστι. And, in his *Index Ancipitum Longarum*, he places Πισα as having the first long. Morell's First Edition produces no instance of its being short.

Simonides ends an Hexameter,—ός ποτε Πισυ— Markland takes no notice of this Hexameter, but says, that Simonides makes the first Syllable short. See his Note on line 1. of Euripides Iphig. in Tauris.

To obviate the unpleasant ambiguity resulting from such opposite authorities, I was disposed in the last Edition but one to offer an emendation of the Text, which should correspond in quantity with the Antistrophe; but as the word occurs in other Odes, and the Adjectives derived from Πισα have the first Syllable short, I feel no difficulty in conceding the point, and making the alteration.

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AN  
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TO  
THE METRES  
OF THE  
GREEK TRAGEDIANS.

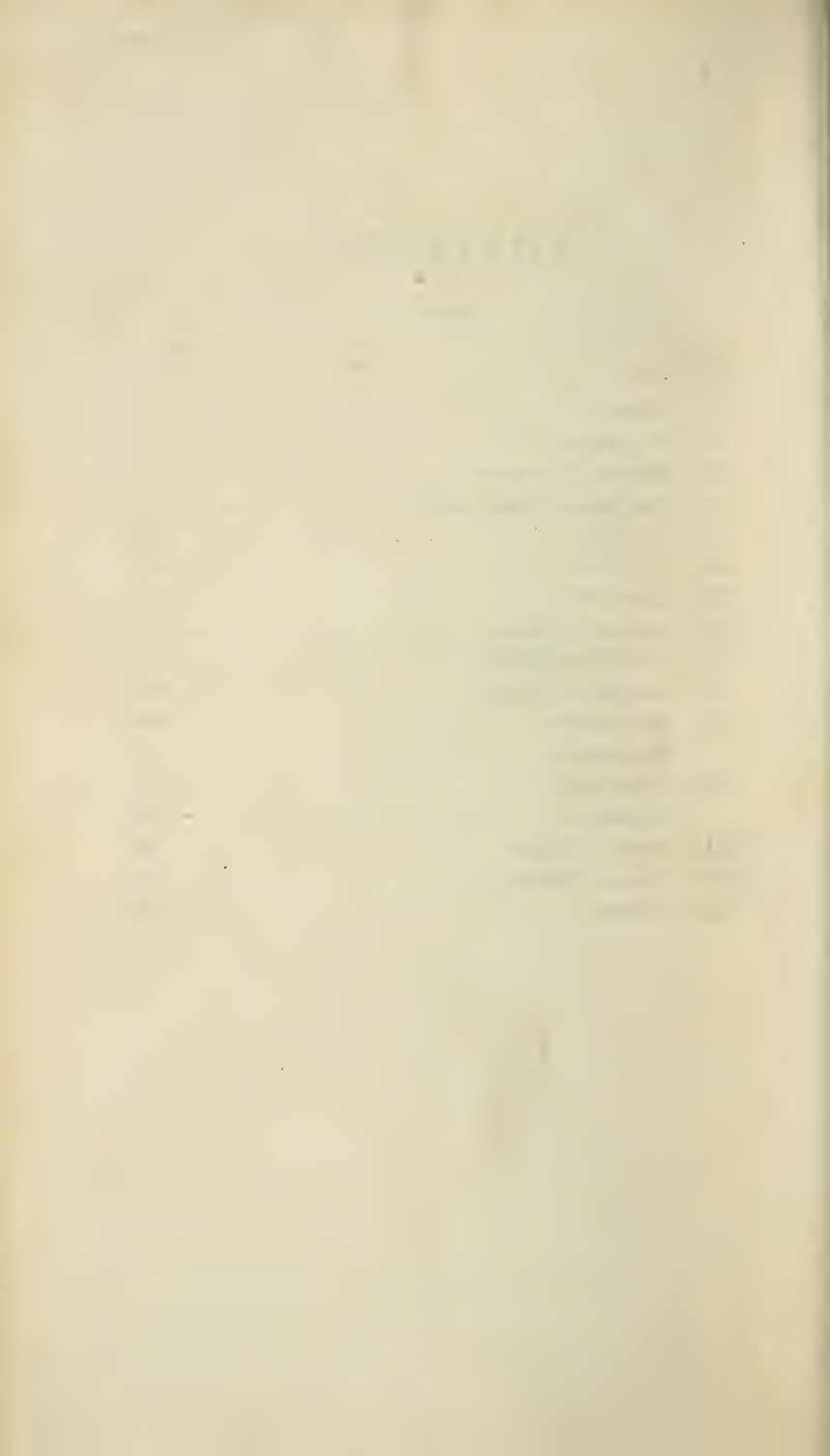
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## PREFACE.

---

IT will easily be perceived, that the following treatise is intended to be merely elementary. It may perhaps be of some service to those who have not yet directed their attention to Greek verse; but beyond that it has no pretensions. The Metres used by the Tragedians are alone considered; nor is any notice taken of the variations introduced by the Latin poets. This "Introduction to the Metres of the Greek Tragedians" was drawn up after a perusal of Herman's *Elementa Doctrinæ Metricæ*; a work, which will well repay the trouble of perusing it, and which it is important to consult, because the subject is treated in rather a different manner from what it has been by our own scholars. Mr. Gaisford's edition of Hephæstion and Porson's preface to the *Hecuba* will naturally be in the hands of those who turn their attention to the Greek Metres; and the former work is a complete repertory of the opinions held by the old grammarians upon

the subject; so that by having this book, the student is spared the labour of consulting them in their original form. Perhaps this and Porson's preface will satisfy the English scholar: but as the metrical critics of the German school have gone more into the theory of music, and rather consulted their ear than the doctrines of the grammarians, it will be well to add Herman's book to the other two. It is presumptuous to introduce the following treatise, when such works as the above have been recommended to the student's perusal. But if the consequence of reading even this short preface shall be to persuade any persons to examine and make themselves masters of those works, an Introduction to the Greek Metres, however short and superficial, will not be wholly thrown away.

The references are made to the following editions of the Greek Tragedians:

ÆSCHYLUS, by Schutz.

SOPHOCLES, by Brunck.

EURIPIDES, by Beck.

## CHAP. I.

### *Of Feet.*

THE names and quantity of the feet are as follows :

Pyrrhich . . . . .	u u
Trochee . . . . .	— u
Iambic . . . . .	u —
Spondee . . . . .	— —
Tribrach . . . . .	u u u
Dactyl . . . . .	— u u
Amphibrachys . . . . .	u — u
Anapæst . . . . .	u u —
Bacchee . . . . .	u — —
Cretic, or Amphimacer . . . . .	— u —
Palimbacchee . . . . .	— — u
Molossus . . . . .	— — —
Proceleusmatic . . . . .	u u u u
First Pæon . . . . .	— u u u
Second Pæon . . . . .	u — u u
Third Pæon . . . . .	u u — u
Fourth Pæon . . . . .	u u u —
Ionic a Majori . . . . .	— — u u
Ionic a Minori . . . . .	u u — —
Antispastic . . . . .	u — — u
Choriambic . . . . .	— u u —

§. 2. A long syllable is said to consist of two *times*, and a short syllable of one *time*: thus a long syllable is considered as double of a short one, and two short syllables to be equal to one



long syllable: thus the Spondee  $\tau\acute{\upsilon}\pi\tau\epsilon\iota$  has as many *times* as the Dactyl  $\tau\acute{\upsilon}\pi\tau\epsilon\tau\epsilon$ , viz. four.

§. 3. In most metres it is lawful to contract two short syllables into one long syllable, or to resolve one long syllable into two short syllables: the most familiar instance of which is the promiscuous use of Dactyls and Spondees in the Heroic Verse.

## CHAP. II.

### *Of Verses.*

In scanning a common Heroic Verse, such as

$\text{Ἄνδρα μοι} \mid \text{ἔννεπε,} \mid \text{Μοῦσα, πολ} \mid \text{λύτροπον,} \mid \text{ὅς μάλα} \mid$   
 $\text{πολλούς,}$

we call it an *Hexameter*, because it contains six of those feet which compose the metre in question.

An Iambic verse, such as

$\text{πάλαι} \mid \text{κυνη} \mid \text{γετοῦν} \mid \text{τα καὶ} \mid \text{μετρού} \mid \text{μενον}$

also contains six Iambic feet, and hence in Latin it is called *Senarius*: but the Iambics of the Greek Tragedians are more generally called *Trimeters*, for the following reason. In scanning the verse just quoted, it is customary not to divide it in the manner there followed, but thus,

$\text{πάλαι} \mid \text{κυνη} \mid \text{γετοῦν} \mid \text{τα καὶ} \mid \text{μετρού} \mid \text{μενον,}$

so that two feet are coupled together: and as there are three of these *Dipodiæ* in each verse, they are called *Trimeters*. For the same reason, a verse containing two such *Dipodiæ* is called a *Dimeter*,

and one such, a *Monometer*. All metres, however, are not scanned by Dipodiæ, as we have already seen in the case of the Dactylic: and it may be said in general, that when each foot consists of more than *four* times, or more than three syllables, the verse is *not* scanned by Dipodiæ. It will be seen hereafter, that the Iambic, Trochaic, and Anapæstic Metres are scanned by Dipodiæ; the Dactylic, Antispastic, Choriambic, Ionic, and Pæonic are not so.

§. 2. A verse, such as the above, which has six *entire* feet, is called *Acatalectic*, ἀκατάληκτος. But if in the last Dipodia, instead of μετρούμενον, we read μετροῦμεν, (i. e. if the last foot wants the last syllable,) the verse would be called *Catalectic*, καταληκτικός, (or properly, an Iambic Trimeter Catalectic,) because there is a *pause* or *cessation* before the last foot is completed. If instead of μετρούμενον we read μετρεῖ, that is, if half the last Dipodia is wanting, the verse would be called an Iambic Trimeter *Brachycatalectic*. On the other hand, a verse which contains one syllable more than the proper number, such as - - - - - μετρουμένοι|σιν would be called *Hypercatalectic*. It is obvious that where the last foot consists of more times than *three*, as a Dactyl, the verse may be Catalectic by wanting *one* syllable or *two* syllables: thus a Dactylic verse ending with τύπτει would be called Catalectic on two syllables, καταληκτικός εἰς δισύλλαβον: if it ended with ῥῶν, Catalectic on one syllable, καταληκτικός εἰς συλλαβήν.

*Of a Base.*

§. 3. A verse is sometimes increased at the beginning, and is said to have a *Base* of one or more syllables. A few examples from the most familiar metres will explain this.

Οἶνος, | ᾧ φίλε | παῖ, λέγε|ται καὶ ἀ|λαθέα.

This verse is a regular Dactylic, with exception of the first foot οἶνος, and would be called a Dactylic Tetrameter with a *Trochaic Base*.

Γινώσ|χω τὸ γὰρ | ἥμισυ | τὰς ζω|ᾶς ἔχω

would be called a Dactylic Tetrameter, with an *Iambic Base*.

If an Alcaic Strophe be scanned thus,

Par|cus Deorum | cultor et infrequens,  
In|sanientis | dum Sapientiae  
Con|sultus erro | nunc retrorsum  
Vela dare atque ite|rare cursus.

It will be found that the three first verses begin with the same metre,  $\bar{\cup} | - \cup - \bar{\cup}$ <sup>a</sup> and as the remaining part of the lines is Dactylic, an Alcaic Strophe might be said to consist of a Trochaic Monometer with a Monosyllabic *Base* and a Dactylic Dimeter.

<sup>a</sup> I have marked it thus  $\bar{\cup} | - \cup - \bar{\cup}$  in order to shew the Trochaic Dipodia, although Horace invariably makes the last syllable long: a severity which the Greek writers of Alcaics did not impose upon themselves.

## CHAP. III.

*Iambics.*

The verse of most frequent occurrence in this metre is the Acatalectic Trimeter; which, with the exception of a few systems of Trochaics, forms the dialogue of all the Greek Tragedies.

§. 2. Examples of this kind of verse with all the six feet *pure* Iambics are of course rare; such as,

*πάλαι κυνηγετοῦντα καὶ μετρούμενον.*

Other feet therefore were admitted; and first, the Tribach (which is only an Iambic resolved) is found in every place except the last, which is always a pure Iambic. Then, as Horace says,

*Tardior ut paulo graviorque veniret ad aures,  
Spondeos stabiles in jura paterna receptit.*

*Ars Poet. 255.*

The Spondee was admitted into the odd places, i. e. the first, third, and fifth, which brought with it its resolutions, the Dactyl and Anapæst, but under these limitations; the Anapæst is used only in the first foot, the Dactyl only in the first and third. Hence the following general rules may be deduced:

1. The odd feet admit of greater latitude than the even, for the latter admit only the Iambic and its resolution the Tribach.

2. The Tribach is admissible in the five first feet; the Spondee in the first, third, and fifth; the Dactyl in the first and third; the Anapæst in the first only.



The following verse contains an Iambic, a Spondee, a Tribrach, and a Dactyl.

ἢ οὐκ ἀξι|ιό|χρ<sub>εως</sub> ὁ θε|ὸς ἀνα|φέρον|τι | μοι.

Orest. 596.

ἢ οὐκ and χρ<sub>εως</sub> are pronounced as one syllable.

It may be necessary to mention a few canons laid down by Porson and other critics, some of which are generally allowed, others are controverted.

§. 3. With respect to proper names. It has been mentioned that an Anapæst is only admitted in the first foot, as,

φιλο|τιμίας, παῖ, μὴ σύ γ' ἀδικο|ς ἢ θεός. Phœn. 535.

And with the earlier writers the Anapæst was always contained in a single word. Euripides sometimes forms it of two words; but in the case of proper names, an Anapæst is admitted into any of the five first feet, as

γῆμαι πέπρω|ται σ' Ἐρμι|ῶν ὃς δ' οἶ|ται. Orest. 1654.

Three instances are found in which a Choriambus is used instead of the first Dipodia:

Ἴππο|μέδον|τος σχῆ|μα καὶ | μέγας τύπος. S. Th. 490.

Παρ|θενο|παῖ|ος Ἀρ|κίας· ὁ δὲ | τοῖσδ' ἀνή|ς. Ib. 549.

Ἀλφ|εσί|βοι|αν, ἦν ὁ γε|νῆ|σας πατή|ς. Fragm. Soph.

Porson, however, has proposed an alteration for these lines, as may be seen in his preface to the Hecuba.

§. 4. Porson says, that the third and fourth feet were *seldom* allowed to consist of single words, or the concluding part of a word: “ rarissime etiam “ permisere, ut pedes tertius et quartus integras “ voces vel vocum partes facerent.” Præf.

Θρήκην περὰ|σαντες | μόλις | πολλῶ πόνῳ. Pers. 507.

Μενέλαε, μὴ | γνώμας | ὑποστήσας σοφάς.

Herman (*Elementa Doctrinæ Metricæ*,) p. 110-12, considers this observation as not deserving attention, and apparently with great reason: for, as he says, a vast number of instances may be found, where each foot consists of a single word, or two monosyllables; as,

πῶς δῆτ' ἐγὼ κείν' ἂν λάβοιμ', ἀφείς τάδε. Œd. T. 599.

The *Phœnissæ* of Euripides will alone furnish *nine* instances of this; viz. v. 440, 574, 701, 765, 1091, 1208, 1596, 1635, 1734. Herman also, p. 111, gives eleven instances from the *Œdipus Tyrannus*, where Porson's rule is violated. This observation of Porson is also opposed by Lobeck in his notes to the *Ajax*, p. 382. and may safely be neglected.

§. 5. I have for the same reason omitted Porson's rules about the *Cæsura*, on the authority of Herman, who, p. 107, considers the distinctions laid down by him as useless. It is well known that the most frequent *Cæsura* is in the middle of the third foot, as *κίρχοι πελειῶν | οὐ μακρὰν λελειμμένοι*, which

is called the *Penthemimeral* Cæsura, because it is on the fifth half-foot. The *Hepthemimeral* Cæsura, which is in the middle of the fourth foot, is also of frequent occurrence, as

ἦκω νεκρῶν κευθμῶνα | καὶ σκότου πύλας. Hec. 1.

There are however so many verses with no Cæsura at all, that it is almost useless labour to study Porson's rules about it. They may be found in his preface.

§. 6. Another of Porson's rules is, that they *never* allowed the third and fourth feet to be included in the same word, as

ἦ κάρτ' ἄρ' ἄν | παρεσκόπεις | χρησμῶν ἐμῶν.

Or,

στρατὸς περᾶ | κρυσταλλοπῆ|γα διὰ πόρον. Pers. 499.

He produces only five instances of this licence, all of which he corrects. Lobeck, Ajax. v. 1017. brings one other,

κάλλιστα δῆτ' ἀνήρπασεν τεύχη πόσις. Hel. 1390.

In Latin Iambics it is very common.

Perhaps we must rather agree with Herman, who says, p. 112—13, that these *emendations* are very ingenious, but that we can only conclude, that such a division of the verse was not much approved of. There seems no reason why it should have been more offensive, than one, where each foot is a separate word, as the line quoted above,

πῶς δῆτ' ἐγὼ | κεῖν' ἄν λάβοιμ' | ἀφείς τάδε.

§. 7. Porson's Canon relative to the *Pause* in the fifth foot requires more attention. At Hec. 343. he says, that few verses are to be found, such as

\*Ατλας, ὁ χαλκείοισι νότοῖς οὐρανόν. Ion. 1.

and he considers all such as corrupt: that is, he considers a Spondee, as inadmissible in the *fifth* foot, if the first syllable of the Spondee ends a word of more syllables than one: consequently if a verse ends with a Cretic or Dactyl, as οὐρανόν, and the word preceding it is more than a monosyllable, it must be such, that the fifth foot may be an Iambic, or Tribrach. Thus the above verse is unlawful, but

\*Ατλας, ὁ νότοῖς χαλκείοισιν οὐρανόν

would be lawful. The case is the same, if the Cretic is resolved into a Trochee and a syllable, as

————— νό|τοις τοῖσ|δε σύγ.

Or into a long syllable and an Iambic, as

————— νό|τοις ἐς | δόμους.

But if this long syllable be an enclitic, or any word which cannot begin a verse, such as *ἀν, αὐ, γάρ, δε, δεῖ, μέν, μήν, οὐν*, he considers it admissible. This Canon is perhaps best explained by the Edinburgh Reviewers, vol. xix. p. 80. “ It appears from what “ has been said, that the fifth foot cannot be a “ Spondee, except in three cases. I. When both



“ syllables of the fifth foot are contained in the  
 “ same word. 2. When the *first* syllable of the  
 “ fifth foot is a monosyllable capable of beginning  
 “ a verse, and which is not disjoined from the  
 “ following syllable by any pause in the sense. Thus,  
 “ such a verse as

“ μελαινόχρως δὲ πάλλεται μου καρδία. Æ. Sup. 598.

“ Or,

“ ἡμεῖς τοιοῖδ' ἔφουμεν, ὡς μὲν σοι δοκεῖ. Œd. T. 435.

“ would be unlawful, because μου and σοι cannot  
 “ begin a verse or sentence. But such a verse, as

“ οὐκ ἄξι', ὡς φῆς, τῆς ἐμῆς, οὐδ' Ἑλλάδος. Androm. 367.

“ would be lawful. 3. When the *second* syllable of  
 “ the fifth foot is a monosyllable, which, by being  
 “ incapable of beginning a verse or a sentence, is  
 “ in some measure united to the preceding sylla-  
 “ ble.” The whole doctrine is, however, denied by  
 Lobeck, Ajax, p. 392; and Erfurdt, Soph. Electr.  
 350. Herman, p. 35-6, considers that where the  
 hephthemimeral Cæsura takes place, the fifth foot  
 may be a Spondee, even in the manner objected to  
 by Porson: and in the instance quoted above,

“ Ἄτλας, ὁ χαλκίοισι νώτοις οὐρανὸν,

he thinks the poet adopted that position of the  
 words in order to express the great labour sustained  
 by Atlas.

§. 8. Porson says, Præf. p. v, that in Attic Greek the Augment is never omitted, except in the word *χεῖν*. Such an instance as

κτύπου κροτητῶν ἀρμάτων κόνις δ' ἄνω  
 'φορεῖδ' ὁμοῦ δὲ πάντες ἀναμειγμένοι. Soph. El. 714.

is not an exception. But Herman, p. 121, considers that in the speeches of messengers it may be omitted.

The other Iambic metres, which occur in Chorrusses, will not be treated of till the two other *regular* Metres, Trochaics and Anapæsts, have been considered <sup>b</sup>.

## CHAP. IV.

### *Trochaics.*

The Catalectic Tetrameter is the only species of Trochaic used by the Tragedians in regular continued systems: such as

θᾶσσον ἢ μ' εἴ|χεην προβαίνων | ικόμην δι' | ἀστέος.  
 Orest. 727.

This Metre at first composed the whole of the dialogue, but it gradually gave place to the Iambic Trimeter: and accordingly we find it but seldom in the remaining Greek Tragedians. Examples

<sup>b</sup> By *regular* Metres, I mean those which occur in long uninterrupted systems, such as the Iambic Trimeter, the Trochaic Tetrameter, and the Anapæstic Dimeter.

may be seen in the *Persæ*, v. 153—73. 213—46. *Orestes*, 727—804. 1506—36. *Iphig. in Aul.* 317—401. 855—916. 1338—1401.

§. 2. With respect to the feet admitted into the odd and even places, this Metre is the reverse of the Iambic: for the proper foot, i. e. the Trochee, or its equivalent the Tribraich, are required in the odd places, i. e. the first, third, fifth, and seventh. The even places, i. e. the second, fourth, and sixth, admit the Trochee, Tribraich, and Spondee. The Tragedians never use a Dactyl, except perhaps in proper names.

§. 3. The Canon most worthy of observation in this Metre is that relative to the Cæsura, which invariably occurs after the *second* Dipodia. Only two instances to the contrary are to be found in all the remaining plays, viz.

ταῦτά μοι δι|πλῆ μέριμν' ἀ|φραστος ἐστὶν | ἐν φρεσίν.

Pers. 163.

N. εἰ δοκεῖ, στεί|χωμεν. Φ. ᾧ γεν|ναῖον εἰρη|κῶς ἔπος.

Phil. 1402.

For corrections of these verses, v. Pors. Præf. p. 46. Gaisford, *Hephæst.* p. 264. Herman, p. 37. and 82.

It may also be observed, that the last syllable of the second Dipodia, on which the Cæsura is made, must not be a *Preposition* or *Article*.

§. 4. Another rule is laid down for Trochaic Tetrameters, not unlike that which relates to the pause in the fifth foot of Iambic Trimeters: (v. c. 3. §. 7.) it is this. If the last syllable of the *third*

Dipodia be long, it must either be in the middle of a word, or it must be a monosyllable, which is more connected with the word which follows, than with that which precedes, as

———— ——— τήνδε μὲν μή | κτείνετε.

Only one instance to the contrary is found,

οἴπερ ἢ δίκη κελεύει μ'· ἀλλ' ἀφίστασθ' ἐκποδών.

Hel. 1644.

Porson reads ἀφίστασ'.

## CHAP. V.

### *Anapæsts.*

The *regular systems* most used in this Metre are Dimeters and Catalectic Tetrameters. Of these the *former* only are used by the *Tragedians*.

### *Dimeters.*

These admit, besides the Anapæst, the Dactyl and Spondee: the Proceleusmatic, although it consists of the same times as the other three, is not admitted in regular Anapæsts. Sometimes Dactyls and Spondees are found through two or three lines without any Anapæst intervening, as

τοῦτο· πρὸς | ἡμῶν

κάππεσε, | κάτθανε, | καὶ καταθάψομεν

οὐχ ὑπὸ | κλαυθμῶν | τῶν ἐξ | οἴκων. Agam. 1563.



§. 2. Contrary to what is observed in Hexameters, these verses are considered most musical when each foot is a distinct word, as

λέγεται δόξαι, σὴν παῖδ' Ἀχιλεῖ  
σφάγιον θέσθαι· τύμβου δ' ἐπιβάς  
οἷσθ' ὅτε χρυσέοις ἐφάνη ξὺν ὄπλοις. Hec. 110-12.

This of course could not be always observed: but the Cæsura is *almost always* found at the end of the first Dipodia, so as to divide the line into two equal parts, as

τὰς δεσποσύνοις | σκηνὰς προλιποῦσ',  
ἦν' ἐκληρώθη | καὶ προσετάχθη. Hec. 101-2.

This however is violated in several instances, a copious collection of which may be found in Gaisford, p. 279-80. Herman's remark upon this subject is fully confirmed by this list: for he says, that the other Cæsura used in Anapæstic Dimeters is on the *short* syllable, which begins the *second* Dipodia, as

πτερύγων ἐρετμοῖ|σιν ἐρεσσόμενοι. Agam. 52.  
γόνατος κονίαι|σιν ἐρειδομένου. Ibid. 64.

If the Cæsura is not on this short syllable, he observes that the line generally contains a compound word, the division of which takes place either at the end of the first Dipodia, as

Ἴριγένειαν ἀ|νάξια δράσας. Agam. 1537.

or, as before, on the short syllable following it; so that the Cæsura is the same in both these cases as before. Verses which occur in regular systems, without any of these Cæsuras, he considers as faulty.

§. 3. Monometers are often found mixed with Dimeters, and are called the Anapæstic Basis; as,

*τῆς μαντιπόλου βάκχης ἀνέχων  
λέκτρ' Ἀγαμέμνων  
τὼ Θησείδα δ', ὄζω Ἀθηνῶν.* Hec. 123-5.

Lobeck, Ajax, v. 134, observes, that a Monometer is seldom or never found at the beginning of a system. They frequently precede the verse, which concludes the whole system.

§. 4. This concluding verse is always Catalectic; and because proverbs, *παροιμιαί*, were sometimes written in that Metre, it is called *Versus Parœmiacus*: e. g.

*αἶματι παρθένον ἐκ χρυσοφόρου  
δειρῆς νασμῶ μελαναυγεῖ.* Hec. 153-4.

This verse is considered most musical when it is the ending of an Hexameter, as in the above instance,

1            2            3            4            5            6  
— υυ | — υυ | — δει|ρῆς νασ|μῶ μελα|ναυγεῖ.

or, in other words, the foot, which precedes the Catalectic syllable, should be an Anapæst. But as Hexameters are sometimes Spondaics, so we

sometimes find a Spondee preceding the Catalectic syllable, as

πόλεως ἀσινεῖ σωτῆρι. Sept. Theb. 828.

It is also seldom that a Dactyl begins the verse, as

παισὶ δὲ μᾶλλον γεγένηται. Choeph. 376.

or that the *second* foot is a Dactyl, when the third is an Anapæst, as <sup>c</sup>

παιδὸς δαίσομεν ὑμεναίους. Iph. Aul. 123.

A system of Anapæsts always ends with this verse; but it often occurs *before* the conclusion, in which case there is generally a termination of the sentence. A few exceptions may be found in Herman, p. 378-9, where the sense is continued without even a comma from the Catalectic verse to the one following, as

Νείλου· εἴαν δὲ λιποῦσαι  
χθόνα σύγχροστον Συρία φεύγομεν.

Æ. Sup. 5. and Agam. 66-7.

§. 5. It has been observed by Porson and others, that an Anapæst *very seldom* follows a Dactyl, as

μεταβαλλομένου δαίμονος ἀνέχου. Troad. 101.

Herman, p. 376-7, gives a little more licence, by saying that this is not done in the same Dipodia,

<sup>c</sup> There is another objection to this instance of a Dactyl preceding an Anapæst, which will be mentioned in the next section.

but the Dactyl ends one Dipodia and the Anapæst begins another, as

θάρσει, Πάλλαδος | όσιάν ἤξεις. Eur. El. 1319.

Copious lists of exceptions even to this last rule may be found in the Edinburgh Review, vol. xix. p. 92-3, and Quarterly Review, vol. viii. p. 225. .

§. 6. It is not lawful, at least with the Tragedians, to divide a word between two verses. Herman, p. 376, obviates it in Agamemnon, 1566.

§. 7. The most important rule of all in this Metre, which was discovered by the great Bentley in his dissertation upon Phalaris, is, that the last syllable of each verse is *not* common, as in Hexameters, &c.<sup>d</sup> but all the verses are considered as connected together in one continued succession, till the Versus Parœmiacus finishes the whole, the last syllable of which may be long or short. Bentley's illustration of this Canon may be seen in Gaisford, p. 281, &c. Herman however, p. 372, &c. makes a remark, which, if true, grants a little indulgence. He agrees that the last syllable is never considered common, so as to allow a Cretic to be used for a Dactyl, (or a Trochee for a Spondee,) but he observes, that if the last foot of the verse be an Anapæst, the third syllable, although short is lengthened under certain circumstances: these are,

<sup>d</sup> This rule, as will be seen hereafter, is applicable to most Dimeters.



an exclamation, when an address or invocation is made, when there is a change of persons, or at the end of a sentence. The same circumstances excuse an hiatus between two vowels or diphthongs, which otherwise is not allowed.

### 1. Exclamation.

ὦ γᾶ, γᾶ, εἶθε μ' ἐδέξω. Agam. 1548.

### 2. Address.

ἄγε νῦν σύ με, παῖ,  
 ἴν' ἂν εὐσεβίας ἐπιβαίνοντες. Œd. Col. 188.

### 3. Change of Person.

Œd. Col. 139. 143. 170. 173.

### 4. End of a Sentence.

ἔσται τι νέον·  
 ἤξει τι μέλος γοερὸν γοεραῖς. Hec. 83.

ἀγέλαστα πρόσωπα βιαζόμενοι.  
 ὅστις δ' ἄγαθος προβατογνάμων. Agam. 803.

§. 8. Besides these regular systems of Anapæstic Dimeters, others are found, generally mixed with or following the former; which, though they must be considered as Anapæstic Dimeters, are much more irregular, and are frequently Antistrophic. The difference between the two species is well pointed out by Herman, p. 380, &c. 1. The irregular Anapæsts admit the proceleusmatic; 2. they neglect the Cæsura; 3. they are unconnected with

each other, and often unite with other Metres; 4. they often begin with the Versus Parœmiacus, and admit many of them in succession; 5. they have sometimes no Catalectic verse *at the end*, and sometimes a verse of a different Metre. Examples may be seen in Hec. 59-99. Antig. 929. Pers. 925, &c.

§. 9. Besides these irregular Anapæsts, there are two other varieties, which occur amongst other Metres, and are called Anapæstic Cyclii and Anap. Logaædici; but as these more properly belong to the Choric Metres, we shall leave them till we have finished that part of the Iambic and Trochaic Metres, which relates to the Chorusses. The Dactylic Metres will also be first treated of; previous to which one observation is necessary.

## CHAP. VI.

### *Of the Συνάφεια.*

Before we proceed to the Choric Metres, it is necessary to explain one thing, which has already been mentioned, when we were treating of Anapæsts, §. 7. Some verses, although divided into different lines, are yet as intimately connected as if they were all written in one line, so that the last syllable of each verse is not common, nor may an *hiatus* be formed by one verse ending with a vowel, and the next verse beginning with another. This connection is called in Greek *συνάφεια*. Any number

of verses united in this manner is called a *System*. These systems are of all lengths from *three verses* to an entire strophe, but the last verse of the system is generally Catalectic, and frequently in a different Metre from the rest of the system. An observance of this is of great use in arranging the verses of a Chorus, as it is not lawful to divide a word between two verses, which are independent of each other; but if this synaphia exists between them, a word may be begun in one verse, and ended in the next, provided the quantity of the word is not altered. If the last syllable of a verse is common, or an hiatus occurs there, this synaphia does *not* exist. But it may be stated *generally* that the synaphia *does* exist in all Dimeters.

## CHAP. VII.

### *Dactyls.*

The Proceleusmatic is seldom admitted, except in proper names.

Verses of various lengths in this Metre are of frequent occurrence.

#### §. 2. Dimeter Catalectic, or Adonic.

ταῖσδ' ὁμόφωνον. Agam. 166.

For although Spondees and Dactyls are in general admitted indiscriminately, yet a Dactylic *ending* in a Spondee is called Catalectic.

## §. 3. Trimeter Cat. in Disyllabum.

ἦλθε παλίντονα Θήβας. Trach. 511.  
 ἀλκᾶ σύμφυτος αἶων. Agam. 108.

## §. 4. Trimeter Cat. in Syllabum.

μήδε πόλιν Πιτάνας. Troad. 1112.  
 ἀλμῆεντα πόρον. Æ. Sup. 857.

Spondees are never found in both the first feet.

## §. 5. Tetrameter Catalectic.

πολλὰ βροτῶν διαμειβόμενα. Æ. Sup. 559.  
 Παμφύλων τε διορνύμενα. Ibid. 568.

## §. 6. Tetrameter Acatalectic.

ὑπὸ δδύνας ἀδαῆς, ὕπνε δ' ἀλγέων. Phil. 837.

## §. 7. Tetrameter Hypercatalectic.

τῶν μεγάλων Δαναῶν ὑποκληζομέναν. Ajax 224.

## §. 8. Pentameter Catalectic.

αἴλινον, αἴλινον εἶπε, τὸ δ' εὖ νικάτω. Agam. 123.

Verses of this kind are frequently followed by Trochaics: v. Gaisford, p. 272-3.

§. 9. Hexameters. These are frequently found: e. g. Œd. T. first Chorus. Phœnissæ 791, &c. Androm. 117, &c. and it may be observed in general of *all* Dactylic measures, that a Spondee in a Strophe may be answered by a Dactyl in the Antistrophe: v. Porson, Med. 629. Herman, p. 322.



§. 10. The verses that have been mentioned are all regular Dactyls: there are others which are coupled with other feet: such as,

### 1. The Æolic.

The first foot is a Base of two syllables, and the rest Dactyls: but these Dactyls are all pure, and do not admit Spondees. This Metre does not appear to have been used by the Tragedians, unless the verses in Pers. 861, &c. are Æolics, as Herman thinks, ὄσας δ' | εἶλε πόλεις, πόρον οὐ διαβὰς Ἄλυος ποταμοῖο, &c. &c.

### 2. The Logæedic.

§. 11. It consists of one, two, or more Dactyls at the beginning followed by Trochees, both of which feet are preserved pure.

#### One Dactyl.

ἐκτόπι|ος συθεῖς ὁ πάντων. Œd. Col. 119.

#### Two Dactyls.

μήτε πατρῶον ἵκοιτ' ἐς οἶκον. Hec. 952.

#### Three Dactyls.

ἀντιτυπὸς δ' ἐπὶ γὰρ πέσει | τανταλωθεῖς. Antig. 134.

#### Catalectic.

μοῖρα καθ'αμερί|α φθίνει, φθίνει. Soph. El. 1414.

§. 12. The verse, which is called by the grammarians the Phalæcean Hendecasyllable, and ranked

by them among Antispastics, Herman considers as a Logaædic with a Base ; e. g.

στέγειν | ἢ τί λέγειν πρὸς ἀνδρ' ὑπόπταν. Phil. 136.

Another shorter verse is of the same kind,

δηξί|θυμον ἔρωτος ἄνθος. Agam. 752.  
γαῖς ἀπ' | Ἀσίδος | ἦλθ' ἐπ' αἶαν. Pers. 268.

These verses are very apt to be confounded with Dochmiacs and Choriambics ; and the distinction between them can only be discovered by looking to the Metre, which prevails throughout the Strophe, and to the corresponding verse in the Antistrophe. These two rules are of great use in arranging any Choric Metres. For example, this form — υυ | — υ — υ may be a Dochmiac Hypercatalectic : (v. chap. xi. §. 8.) or this — υυ — υυ | — υ — a Dochmiac preceded by a Dactyl : — υυ — υυ | υ — υ — a Dochmiac Hypercatalectic preceded by a Dactyl.

## CHAP. VIII.

### *Iambics.*

Dimeter Catalectic υ — υ — υ — υ

The third foot is always preserved a pure Iambic, according to the law of all Catalectics.

§. 2. Dimeter Acatalectic. υ — υ — υ — υ —

ὄθεν δόμοισι τοῖς ἐμοῖ-  
σιν ἦλθ' ἀρὰ πολύστονος. Orest. 996.

The synaphia prevails, so that a word may be divided between two verses, or the last syllable resolved into two short ones. The Tragedians generally end a system with a verse of some different Metre. The Anapæst is no where admitted.

## CHAP. IX.

*Trochaics.*

Monometer Acatalectic. — ◡ — ◡

The Synaphia prevails.

οὐ κάτοιδα. Œd. Col. 1688.

§. 2. Monometer Hypercatalectic. — ◡ — ◡ —

κείσεται τάλας,  
οἱ δὲ μὴ πάλιν. Soph. El. 246-7.

Where it must be remembered, that the last syllable of *τάλας* is long, (v. Gaisf. p. 283.) so that the synaphia is not violated.

§. 3. Dim. Brach. sive Hemiolius. ◡◡ ◡◡ ◡ — ◡

ἦν ὁ ταῦτα πρᾶσσων.  
θάνατος ἐς τελευτάν. Œd. Col. 1224.

The long syllable of the third foot is not resolved.

§. 4. Dim. Cat. ◡◡ ◡◡ ◡ | ◡◡ ◡ —

ἦ λόγῳ πορεύεται. Œd. T. 884.  
δύο φέρειν ἐν ἐνὶ λόγῳ.

§. 5. Dim. Hyp. — ◡ — ◡ | · · ◡ — ◡ —

ἔρχομαι τάφου ποταίνιου. Antig. 849.

§. 6. Trim. Brach. — ο — ο | -- ο — ο | — ο  
 πάντοθεν βορῆϊός ὡς τις ἀκτά. Œd. Col. 1240.

Gaisford also, p. 263. mentions Acatalectic Trimeters; as

εἶθ' ἀελλαία ταχύρρωσος πελειάς. Œd. Col. 1081.

## CHAP. X.

*Anapæsts.*

§. 1. Anapæsti Cyclii. v. chap. v. §. 9.

Their irregularity consists in having the first foot frequently an Iambic, as

ἐγεί|γατο μὲν | μόρον αὐ|τῶ. Sept. Theb. 753.

Otherwise this species resembles the Versus Paræmiacus: v. chap. v. §. 4. On the whole they may be defined Catalectic, Brachycatalectic, or Hypercatalectic Anapæstic Dimeters, beginning with an Iambic, Spondee, or Anapæst. e. g.

Iambic. ἐγεί|γατο μὲν | μόρον αὐ|τῶ. Sept. Theb. 753.

Spondee. δυσδαί|μονά τ' ἀκ|τάν. Pers. 949.

Anapæst. νυχίαν | πλάκα κερ|σάμενος. Pers. 948.

They do not allow a Proceleusmatic, except perhaps in a proper name; and on no account a Dactyl.

§. 2. Anapæsti Logædici.

They resemble the Anapæsti Cyclii, but that they have a Bacchee ο — — at the end; as

τί σοί | ποτε τὰς | ἀπλάστου

κοίτας | ἔργος, ᾧ | ματαία,

σπεύσει | θανάτου | τελεύταν

μήδεν | τόδε λίσ|σου. Med. 150. &c.



Sometimes they have an Iambic before the Bacchee,

ἴκου | τὰ κράτισ|τα γᾶς | ἔπαυλα. Œd. Col. 669.

They are called Logaædic, because if they are divided in the following manner,

τί | σοί ποτε | τὰς ἀπλάστου.  
ἴ|κου τὰ κρᾶ|τιστα γᾶς ἔπαυλα.

they become Logaædics with a Base. V. chap. vii. §. 11.

I have called these verses Anapæsti Logaædici, because Herman does so: but I should be much more inclined to arrange them under the Choriambic Metre: (v. c. xii.) Herman himself (c. xii. §. 19.) calls this verse *τί σοί ποτε τὰς ἀπλάστου* an Hypercatalectic Glyconic, with one syllable of the Base wanting.

## CHAP. XI.

### *Antispastics.*

An Antispastic consists of an Iambic and a Trochee united,  $\cup - - \cup$ , as *ἐπέλθοντες*. Consequently each part of it admits of its respective licenses; i. e. the Tribach or the Spondee may be substituted for the Iambic and the Trochee, and the quantity of the foot may be marked thus,  $\cup \overline{\cup} | \overline{\cup} \cup$ . It has also been customary to say that instead of the usual foot two Iambics or two Trochees might be used: but this seems contrary to all analogy of the Iambic and Trochaic measures

respectively, (both of which exclude each other,) and if it were allowed, there is scarcely any verse which might not be divided into Antispastics, and the whole doctrine of Metres would be arbitrary and uncertain. Herman's method seems much more scientific, which I shall therefore follow, although it greatly reduces the number of Antispastic verses. He considers that *each* of the long syllables may be resolved into two short ones; and that the first syllable of the Iambic and the last of the Trochee is common, by which means the quantity of an Antispastic is, as was stated above,  $\bar{v} \bar{v} \bar{v} | \bar{v} \bar{v} \bar{v}$  which will be found to admit of twelve varieties; viz.

1. - -   - v	4. v -   - -	7. - v v   v v -	10. v v v   v v -
2. v v v   - v	5. v -   v v v	8. v v v   v v v	11. v v v   - -
3. - v v   - v	6. v -   v v -	9. - v v   v v v	12. - -   v v v.

§. 2. Dochmiacs.

The verse of most common occurrence in this Metre is the Dochmiac, or Monometer Hypercatalectic  $v - - v -$ , as *ἀναξ λίσσομαι*. Herman's rules, as before, exclude some verses from the number of Dochmiacs, which were formerly considered to belong to them. Following his method as above, we shall find the quantity of a Dochmiac to be  $\bar{v} \bar{v} \bar{v} \bar{v} \bar{v} \bar{v}$ , or at the end of a system  $\bar{v} \bar{v} \bar{v} \bar{v} \bar{v} \bar{v}$ , where the Hypercat. syllable is common, but is not allowed to be resolved. He always scans a Dochmiac in this way,  $v - | - | v -$ , making an Iambic (or its equivalent) at the beginning and end; and

a long syllable (or its equivalent) in the middle. This may perhaps be found the most convenient method; and the above form will produce thirty-two varieties.

§. 3. It will be found that the long syllable of the Trochee is much more rarely resolved into two short ones than that of the Iambic.

§. 4. The single Dochmiac is of frequent occurrence, but two of them are often connected together and form the double Dochmiac,  $\bar{u} \bar{u} \bar{u} \bar{u} \bar{u} \bar{u} |$   
 $\bar{u} \bar{u} \bar{u} \bar{u} \bar{u} \bar{u}$ , as

δίκα καὶ θεῶ|σιν οὐ ξυμπίτνει. Hec. 1030. *regular.*  
 τὸν ἐναργῆ φίλον | μήποτ' ἐν αἰτίᾳ. Œd. T. 656. *resolved.*

§. 5. From the first example it will be seen that each Dochmiac need not end with a complete word, as θεῶ|σιν is divided between the two.

§. 6. It is not required that the Dochmiac in an Antistrophe corresponding to that in the Strophe, should be of the same form, but any of the thirty-two varieties may correspond to the other.

§. 7. It seldom happens that the Hypercat. syllable of the first Dochmiac is short; but instances of it may be found, as

σὸν ἄνδρος πόλις | ὁ Διὸς ἔκγονος. H. Fur. 876.

and as verses of this Metre are not independent of each other, but connected together by the Synaphia, (v. chap. 6.) it is to be considered equally irregular

for the Hypercat. syllable to be short at the end of the line, as

θεόθεν εὖ φραδαῖ|σιν ᾠρημημένος.  
ἐπολολυξάτω | δεσποσύνων δόμων. Choeph. 938-9.

Herman considers it a licence in each case, but finds excuses for it in interjections, vocative cases, repetitions, change of person, proper names, and full stops: v. p. 248. The same circumstances will also excuse an hiatus between two vowels.

§. 8. Hypercat. Dochmiac.

ῡ ῡῡ ῡῡ ῡ ῡῡ —

Besides the regular Dochmiac, Herman mentions several others: e. g. the Hypercat. Dochmiac, as

ἄφερτον φίλοι|σιν||δυσίατον ἀλ|κά. Agam. 1111.

one form of which is common at the end of Strophes,

— ῡῡ — ῡ — ῡ Καδρογενῆ ρύεσ|θε. Sept. Theb. 305.

which might also be considered as a Logaædic, (v. chap. vii. §. 11 and 12.) but if any other form of Hypercat. Dochmiac corresponds to this in the Antistrophe, it would follow that the verse in question is a Dochmiac, and not a Logaædic. In this verse the Antepenultima is *always* short. This form ῡ — — ῡ — — has generally been called Bacchic, v. chap. xv. §. 8, 3.

§. 9. ῡῡ — — ῡ — — and ῡ ῡῡ — ῡῡ —

Instead of one short foot in the Iambic or Trochee, there are two: 1. in the Iambic,

τίς ἄρ' ἦν; ποῦ ναίει; Œd. Col. 118.



## 2. in the Trochee,

ἴδε με τὰν ἰκέτιν | φυγάδα περιδρομον. Æ. Sup. 361.

## §. 10. Coupled with Iambics.

Several verses are found in which the Dochmiac is coupled with Iambic measures of different lengths, as

λόχου δ' ἐξέβαιν || Ἄρης. Tro. 559.

βοᾶτιν τάλαι||ναν αὐδάν. Pers. 573.

κλόνους λογχίμους | τε καὶ ναυβάτας||όπλισμούς. Ag. 414.

μελαμπαγές αἶ||μα φοίνιον. Sept. Theb. 739.

Ἰκαρίων δ' ὑπέρ | πελαγέων μόλων||ἀναξ' Ἀπόλλων. Aj. 702.

δερχομένοισι καὶ ||δυσομμάτοις ὁμῶς. Eumen. 386.

δι' ὠτῶν φρένος||τε δαμίας περαῖνον. Choeph. 54.

In all these instances the Penultima of the Dochmiac is short, i. e. the Trochee is preserved pure.

## §. 11. Iambics precede.

There are others in which the Iambic measure precedes the Dochmiac, as

πίκρους||ἔσειδες γάμους. Eur. Sup. 833.

κατὰ με||πέδον γᾶς ἔλοι. Ibid. 829.

ἰὼ Σκαμάν||δρου πάτριον ποτόν. Agamem. 1168.

οἴστηλάτῳ δὲ||δείματι δειλαίαν. Prometh. 584.

This is a common variety: we find also other longer Iambic measures, in most of which the first syllable of the Dochmiac is short; i. e. the Iambic preserved is pure.

## §. 12. Trochaics precede or follow.

## 1. They precede,

δεινὰ||δεινὰ πεπόνθαμεν. Hec. 1097.

σῖγα, σῖγα λεπ||τὸν ἴχνος ἀρβύλης. Orestes 140.

## 2. They follow, as

πολυπεῖς τέχναι||θεσπιῶδοί. Agam. 1143.

## §. 13. Mixed with Cretics.

Cretics are not uncommonly mixed with Dochmiacs, 1. at the beginning, as

χαρμοναὶ | δακρύων||ἔδοσαν ἐκβολάς. H. Fur. 742.

τίς ὁ θεὸς | ἀνομίᾳ||χραινῶν θνητὸς ὤν. Ibid. 757.

where the first long syllable of the Cretic is resolved. 2. Between two Dochmiacs, as Antig. 1262, &c.

στερεὰ θανατόεντ'. Dochm.

ᾠ κτάνον|τάς τε καί. Cret. Dim.

θάνοντας βλέποντες ἐμφυλίου. Dochm. Dim.

## 3. At the end, as

κλύεις φθέγμα τᾶς||βουκέρω | παρθένου. Prom. 592.

## §. 14. Mixed with Dactylics.

A Dactyl very frequently precedes the Dochmiac, in which case the preceding line is *generally* Dactylic, and the Dochmiac itself begins with a Dactyl, as

ἀνε|μάκεος εἶθε δρόμον νεφέλας ποσίν. Dactylic.

ἔξανύ||σαιμι δι' αἴθερος. Dochmiac. Phœn. 166.

ἦ|Σείριος ἔνθα πυρὸς φλογέας ἀφίη- Dactylic.

σιν ὄσσων ἀνγάς. Dochmiac. Hec. 1102.

But sometimes the Dochmiac begins with a Spondee, as

αὐτοκα||σιγνήτας νύμφας | ὁμόγαμος κυρεῖ; Phœn. 138.

There are examples of a Spondee preceding the Dochmiac,

θρεῦμαι||φοβερά μέγαλ' ἄχη. Sept. Theb. 78.

§. 15. Preceded by short syllables.

Lastly, Dochmiacs are found with two, three, four, or five short syllables at the beginning, or in the middle of the verse; which short syllables may be considered the resolutions of long ones, and they are sometimes found corresponding to each other in Antistrophics: thus ποδὸς | ἴχνος ἐπαντέλλων, Phœn. 105, will answer to ἦ ποθεινὸς φίλοις, a Cretic Dimeter, where ποδὸς may be considered equivalent to ἦ, and both verses may be called Dochmiacs, v. Alc. 406-11, where three common Dochmiacs and three with two short syllables at the beginning alternate.

2. Three short syllables, as

ἔλεος||ἔλεος ἔμολε μα|τέρος δευλαίας. Phœn. 1293.

where ἔλεος may be considered the resolution either of an Iambic or Trochee. 3. Four short syllables, as

νέα τὰδε||γέοθεν ἦλθ' ἐμοί. Œd. Col. 1447.

where νέα τὰδε may be considered as the resolution either of a Dactyl or Spondee. 4. Five short syl-

lables, which may be considered the resolution of a Cretic: thus  $\overline{\cup\cup} \cup \overline{\cup\cup}$  as

ὄ τι πυματὸν||ὀλοίμαν φρόνη|σιν εἰ τάνδ' ἔχω.

Œd. T. 663.

*End of the subject of the Dochmiacs.*

§. 16. Antispastic Dimeter.  $\cup \overline{\cup\cup} \overline{\cup\cup} \cup | \cup \overline{\cup\cup} \cup -$

The first foot is an Antispastic, the rest Iambics, as

ἐφυμνήσαι||γένειτό μοι. Choeph. 382.

βέβακεν ῥίμ||φα διὰ πυλᾶν. Agam. 418.

And Herman calls this an Antispastic Dimeter,

νόμον ἄνομον οἶ|ά τις ξούδά. Agam. 1152.

where both the feet are Antispastic.

§. 17. Dim. Hypercatalectic.  $\cup \overline{\cup\cup} \overline{\cup\cup} \cup | \cup - \cup - -$

The first foot is an Antispastic, the rest Iambics, as

κινύρονται||φόνον χαλινοί. Sept. Theb. 123.

ἰχθυβόλω μα||χανῆ Ποσειδᾶν. Ibid. 132.

ἔκτισαν εὐνί||δας ἠδ' ἀνάδρους. Pers. 287.

which last verse (common at the conclusion of a Strophe) might be taken for a Logædic, but for the corresponding verse in the Antistrophe,

ἔθεσαν αἶ, αἶ,||στράτου φθαρέντος.

But the form of most frequent occurrence is

$\cup - - \cup \cup - \cup - \cup$

εὐίππου, ξένε, τᾶσδε χώρας. Œd. Col. 668.



and Herman classes verses of this kind among Choriambics, as will be shewn hereafter, chap. xii. §. 22.

§. 18. Trim. Brachycatalectic.  $\bar{\upsilon} \bar{\sigma}\bar{\sigma} \bar{\sigma}\bar{\sigma} \bar{\upsilon} |$   
 $\sigma - \sigma - \sigma \bar{\sigma}$ . The first foot is an Antispastic, the rest Iambics, as

τὴν ἐκ τῶνδ' εἰ|κάσαι λόγος πάρα; Sept. Theb. 358.

παγκλαύτων ἀλ|γέων ἐπὶ ῥόδον. Ibid. 370.

δίκα δίκαν ἐξ|εκάλεσε καὶ φόνος. Eur. Sup. 614.

Several other verses from Catalectic Trimeters to Catalectic Tetrameters have been usually arranged among Antispastics; such as

στέγειν ἢ τί λέγειν πρὸς ἄνδρ' ὑπόπταν. Phil. 136.

οὐδ' οἰκτρᾶς γόνον ἄρνιδος ἀηδοῦς. Ajax 628.

ἀλλ' ἂ μοιριδία τις δύνασις δεινά. Antig. 951.

ἔστιν δ' οἶον ἐγὼ γᾶς Ἀσίας οὐκ ἐπακούω. Œd. Col. 694.

But Herman's reasons for classing them among Choriambics seem so unanswerable, that his method is preferred. V. chap. xii. §. 13.

## CHAP. XII.

### *Choriambics.* — $\sigma \sigma$ —

The first long syllable is sometimes resolved into two short ones, and in Bacch. 107. we find both resolved, βρῦετε βρῦετε | χλοηρᾶ. The two short syllables are *very seldom* contracted into one long one. Æ. Sup. 62, Τηρείας corresponds to αὐτοφόνως, and in Soph. El. 472, we read

εἰ μὴ | ᾿γά παράφρων μάντις ἔφυν καὶ γνώμας.

Trim. Acat.

and in the Antistrophe,

ἤξει | καὶ πολύπους καὶ πολύχειρ ἄ δεινοῖς.

§. 2. A Choriambic foot ought properly to end with the ending of a word.

§. 3. Iambics are frequently united in the same verse with Choriambics; but seldom or never more than one Dipodia; and these Iambics are generally pure. The reason why the Iambic rather than any other Metre unites with the Choriambic may be seen in Herman, p. 23, de permutatione numerorum.

§. 4. The concluding verse of a system is seldom Choriambic: sometimes, but not often, it has this form, - υ υ - | - υ: we frequently find - υ υ - | - υ -, or - υ υ - | υ υ, or - υ υ - | υ - υ.

§. 5. Dimeter Brachycatalectic, - υ υ - | υ -

ἄς τρέμομεν | λέγειν. Œd. Col. 128.

ἄλιος αὐ|γάζει. Hec. 637.

Concerning these verses, see §. 21, upon Glycotics.

§. 6. Dim. Cat. - υ υ - | υ - υ.

μαρμαροέσ|σαν αἴγλαν. Antig. 610.

ἀδυπνόων | κλύουσιν. Soph. El. 480.

βρύετε, βρύετε | χλοηρᾶ. Bacch. 107.

These verses are the same as the Logaædic of one

Dactyl and two Trochees : but when they are preceded and followed by Choriambic verses they are rightly classed amongst them.

§. 7. Dim. Acat.

The two most common forms are - ο ο - | - ο ο - and - ο ο - | ο - ο -. Both of them frequently have a Monometer mixed with them.

*Examples.*

1. Pure.

δεινά μὲν οὖν   δεινά ταράσ-	δαϊόφρων   οὐ φιλογα-
σει σόφος οἰ ωνοθέτας,	θῆς, ἐτύμως   δακρυχέων
οὔτε δοκοῦντ'   οὔτ' ἀποφάσ-	ἐκ φρένος, ἄ   κλαιομένας
κονθ' ὅτι λέξ ω δ' ἀπορῶ.	μου μινύθει
CEd. T. 483.	τοῖνδε δυοῖν   ἀνάκτοιιν.

Sept. Theb. 920.

2. Mixed.

πῶς ποτε πῶς   ποτ' ἀμφιπλήκ-
των ῥοθίων   μόνος κλύων,
πῶς ἄρα παν δάκρυτον οὔ-
τω βιοτὰν   κάτεσχεν; Phil. 688.

Sometimes the two forms are intermixed, as

1. τὰν ἄπονον | δαιμονίων
2. ἤμενον ὦν | φρόνημά πωσ
2. αὐτοθεν ἐξ|έπραξεν ἔμ-  
πας ἐδράνων | ἐφ' ἀγνῶν. Æ. Sup. 105.

It is not often that one form in a Strophe corresponds to the other in the Antistrophe, as in Phil. 1138.

μῦρι' ἀπ' αἰσχωρῶν ἀνατέλ-

answers to

μηκέτι μηδενὸς κρατύ-.

There is also another form, where the Iambic Dipodia precedes the Choriambic, of which this is the scheme,  $\bar{\cup}\bar{\cup}\bar{\cup} \quad \bar{\cup}\bar{\cup}\bar{\cup}$

οὐ παύσομαι | τὰς Χαρίτας. H. Fur. 673.

τρέφει. τὸ δ' αὔξει| βιότου. Trachin. 117.

§. 8. Herman mentions a verse, where the Choriambic is followed by a Trochaic Dipodia, as

αὐτοδαίικ|τοι δάνωσι. Sept. Theb. 737.

The Trochaic Dipodia sometimes precedes the Choriambic, as

φῶτα βάντα | πανσαγία. Antig. 107.

But this is another kind of verse, viz. a Glyconic, v. §. 16.

§. 9. Dim. Hyp. -  $\cup\cup$  - | -  $\cup\cup$  - | -  
|  $\cup$  -  $\cup$  - |

1. Pure. τὰν ὁ μέγας | μύθος ἀέξ|ει. Ajax 226.

ποντοπόρω | ναῖ μεθεῖ|ναι. Ibid. 250.

2. Mixed. νῦν γὰρ ἐμοὶ | μέλει χορεῦσαι. Ajax 701.

πάνδ' ὁ μέγας | χρόνος μαραίνει. Ibid. 714.

But in the mixed form the Iambic Dipodia must be pure; as a verse such as this

παντόσουνοι | πνεύσωσ' ἀνάγκαι



is not a Choriambic, but consists of an Antispastic and two Trochees. - υ υ - - | - υ - υ.

§. 10. Trim. Cat. - υ υ - | - υ υ - | υ - υ

1. Pure. μῆνες ἀγή|ρωσ δὲ χρόνω | δυνάστας. Antig. 608.

2. Mixed. σὺ δ' ἐκ μὲν οἴ|κων πατρίων | ἐπλεύσας.

Med. 432.

§. 11. Trim. Acat. - υ υ - | - υ υ - | - υ υ -  
υ - υ - | υ - υ - | υ - υ -  
υ υ υ υ - | |

μύρι' ἀπ' αἰσ|χρῶν ἀνατέλ|λουσ' ὅσ' ἐφ' ἡί',

which is answered by

μήκετι μη|θενὸς κρατύ|γων ὅσα πέμ-. Phil. 1138.

πάλαι παλαι|ᾶς ἀπὸ συμ|φορᾶς δόμων. Orest. 801.

is answered by

τὸ δ' αὖ κακουρ|γεῖν ἀσέβει|α μεγάλη.

τίς ἀρ' ὑμένα|ιός δια λω|τοῦ Λίβυος. Iph. Aul. 1036.

§. 12. Tetram. Cat. - υ υ - | - υ υ - | - υ υ - | υ - -

ἀ νεότας | μοι φίλον ἄ|χθος τὸ δὲ γῆ|ρας ἄει.

H. Fur. 637.

§. 13. A common variety of Choriambic verse is that which has a *base* of two or three syllables at the beginning of the verse. All the examples that will be given of this kind, are usually called Antispastic; but Herman brings two arguments for classing them among Choriambics. 1. As he decides the Antispastic to admit only of these varieties,  $\bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \bar{\cup}$  any verse beginning with a Trochee or a Pyrrhich cannot be an Antispastic:

but the verses in question frequently begin with a Trochee or Pyrrhich, or even an Anapæst: consequently he calls them Choriambics with a base. 2. As the last syllable of the Antispastic is common, it would sometimes be found so in these verses were they Antispastic; but they in all respects follow the rules of Choriambics, the beginning of them being invariably  $\bar{\cup} \bar{\cup} | \bar{\cup}$

§. 12. Monometer, .. .. | - u u -

*νῦν ἐν | ποιονόμοις.* Æ. Sup. 51.

*παῖδες | ἐν θανάτῳ.* Alc. 1012.

§. 13. Mon. Hypercat. .. .. | - u u - u

*τοὶ μὲν | γὰρ ποτὶ πύργους.* Sept. Theb. 297.

This is the verse so commonly known by the name of the Pherecratean; which as it invariably accompanies the next example, the Glyconic, and seems to be only a Catalectic variety of it, we will first treat of the Glyconic.

§. 14. Dim. Brach. or Glyconic, .. .. | - u u - | u -

The Base may be, 1. a Trochee, 2. a Spondee, 3. an Iambic, 4. a Tribach, 5. a Dactyl, or (though seldom) 6. an Anapæst.

1. *στάς δ' ὑπὲρ μελάθρων φονί-* Antig. 117.

2. *λόγχαις | ἐπτάπυλον στόμα.* Ibid. 119.

3. *ἐπεὶ | πολλὰ μὲν αἱ μακραί.* Œd. Col. 1215.

4. *ὁ γὰρ ἐσ|αιὲν ὄρων κύκλος.* Ibid. 704.

5. *ἀντίτυ|πος δ' ἐπὶ γᾶ πέσε.* Antig. 134.

6.

all of which, even the Iambic and Trochee, correspond to each other in Antistrophies: from which circumstance alone such a verse as this - ο ο | - ο ο - ο ο is known to be a Glyconic and not a Dactylic. The Base therefore has this form,  $\overline{\text{υυ}} \overline{\text{υυ}}$ . The Pyrrhic is not used by the Tragedians.

§. 15. According to this view of the subject, a Glyconic consists of a Base, a Choriambic, and an Iambic .. .. | - ο ο - | ο -, whence we sometimes find a Spondee instead of an Iambic, as

τὰς ἡ|λεκτροφαεῖς | αὐγὰς. Hip. 741.

§. 16. The most usual form of the Glyconic is that which has been given, .. .. | - ο ο - | ο -; but there is another also common, and frequently corresponding with it, viz. .. .. | - υ | - ο ο -, thus  $\theta\epsilon\rho\mu\acute{o}\nu$  |  $\kappa\alpha\iota$   $\pi\alpha\gamma\epsilon\tau\acute{\omega}$  |  $\delta\epsilon\varsigma$ ,  $\acute{\omega}\varsigma$ , Phil. 1082, answers to  $\kappa\alpha\iota$   $\mu\acute{o}\chi$  |  $\theta\alpha\lambda\omega$  |  $\beta\alpha\tau\acute{o}\varsigma$   $\acute{\omicron}\sigma'$   $\eta$  -. The foot following the Base in this form is, 1. a Trochee, 2. a Spondee, 3. a Tribrach, 4. a Dactyl, or (rarely) 5. an Anapæst: so that the form would be this, .. .. |  $\overline{\text{υυ}} \overline{\text{υυ}}$  | - ο ο -

### Examples.

1. ἐπύρ|γωσε | καὶ γαμέτα. Eur. Sup. 998.
2. πευκά|ενθ' Ἡ|φαιστον ἐλεῖν. Antig. 123.
3. φυγάδα | πρόδρομον | ὄξυτόρω. Ibid. 108.
4. χρώτα | χρώτι πέ|λας θεμένα. Eur. Sup. 1021.
5. οἰκτρό|τατα θοι|νάματα καί. Orest. 812.

§. 17. The long syllables of the Choriambic are sometimes resolved into two short ones, as

τέτροφεν | ἄφιλον ἀποσ|τυγεῖν. Œd. Col. 186.

ψάμαδον | Αὐλίδος ἐνα|λίαις. Iph. Aul. 165.

The two short syllables are seldom contracted into one long one, so as to form a Molossus, and never when the Choriambic is the last foot. Hec. 468, ἐν δαιδαλέαισι πήλαις answers to πρὸς Ἀργείων· ἐγὼ δ' ἐν.

§. 18. Glyconics are *generally* connected together by the Synaphia, so that the last syllable of the Iambic ought to be *always* long; but the Synaphia is sometimes violated, and we find the last syllable common, as

εὐφή|μου στόμα φρον|τίδος  
 ἰέν|τες τὰ δὲ νῦν | τιν' ἕκειν. CEd. Col. 132.

στικτῶν | ἢ λασίων | μετὰ  
 θηρῶν· | ἐν τ' ὀδύναϊς | ὁμοῦ. Phil. 184.

and we sometimes find an hiatus between two vowels, as

τὰς εὐ|δαιμονίας | φέρει  
 ἢ το|σοῦτον ὅσον | δοκεῖν. CEd. T. 1190.

ἐπεὶ | πολλὰ μὲν αἰ | μακρὰι  
 ἀμέ|θραι κατέθεν|το δῆ. CEd. Col. 1215.

However these are only exceptions, and the Synaphia is much more frequently preserved; so that the dividing a word between two verses is *extremely common* in Glyconics.

§. 19. Several species of verses are found amongst Glyconics, which seem to be only longer or shorter varieties of them.



1. The Pherecratean, of which there are two forms .. .. | - υυ - | ῡ as

τοὶ μὲν | γὰρ ποτὶ πύρ|γους. Sept. Theb. 297.

and - υυ - | υ - ῡ as

ἀντιτέμων | βροτοῖσι. Alc. 975.

but the Antepenultima is *always short*.

2. Hypercatalectic Glyconic, .. .. | - υυ - | υ - ῡ

ἰέν|τες τὰ δὲ νῦν | τιν ἕχειν. Œd. Col. 133.

3. A foot of two Syllables is added to the Glyconic,

1. .. .. | - υυ - | υ - ῡ - τάκου | δυρομένα | σὸν εὐνέταν.

or, Med. 159.

.. .. | - ῡ | - υυ - | ῡ - ἐμπαίζουσα | λείμακος ἢ|δοναῖς.

or, Bacch. 865.

.. .. | - υ - ῡ | - υυ - πᾶ δὴ | μοι γενναίων | μὲν πατέρων.

Cycl. 41.

And in the Pherecratean .. .. | - υυ - | υ - - ; but this is what we have just called a Hypercatalectic Glyconic.

4. One syllable more than the last, .. .. | - υυ - | υ - υ - - as

στέγειν | ἢ τί λέγειν | πρὸς ἄνδρ' ὑπόπταν. Phil. 136.

This is called the Phalæcean Hendecasyllable ; v. chap. vii. §. 12. and chap. xi. §. 18. or .. .. | - ῡ | - υυ - | υ - - as

Διρχαί|ων ὑ|πὲρ ῥέεθρων | μολοῦσα. Antig. 105.

καλλίσ|των ὄμ|βρων Διόθεν | στερεῖσαι. Eur. El. 736.

5. A Cretic or Molossus follows the Glyconic,

.. .. | - υυ - | υ - | - υ -

λεύσι|μοι δὲ καταφ|θοραὶ δεσποίνῃ. Ion. 1236.

§. 20. The Base sometimes loses a syllable,

and we find the following forms  $\alpha'. \underline{\upsilon} | - \upsilon\upsilon - | \upsilon -$   
 $\beta'. \underline{\upsilon} | \overline{\upsilon\upsilon} \underline{\upsilon} | - \upsilon\upsilon -$   
 and in the Pherecratean  $\underline{\upsilon} | - \upsilon\upsilon - | \underline{\upsilon}$  or  $\upsilon\upsilon - | \upsilon - \underline{\upsilon}$

$\alpha'$ . ἴπ|πων σθεναρώ|τερον

φυ|γῆ πόδα νο|μᾶν. Œd. T. 467<sup>f</sup>.

The last foot is often a Spondee, instead of an Iambic, as

σκε|ψαι τεκέων | πλαγάν. Med. 851.

or even a Trochee, as

λήξ|αιμι θοά|ζουσα. Iph. T. 1142.

The Choriambic sometimes becomes a Molossus, as

δο|ρυσσόντων | μόχθων. Ajax 1188.

Sometimes we find a Pyrrhic at the beginning, as

Ἐλέ|νας ἐπὶ λέκ|τρα, τάν. Hec. 635.

μετὰ | κοῦραι ἀε|λοπόδες. Hel. 1330.

$\beta'$ . ἀ|εισον | ἐν δακρ|ύοις. Troad. 513.

ἀλλ' | ἔτι κατ' | οἶδ' μ' ἄλιον. Hel. 527.

2. The *second* form of Glyconics increased by a syllable at the end,  $\underline{\upsilon} | - \underline{\upsilon} | - \upsilon\upsilon - | -$ , as

ἦ | ματρὸς | φοιτὰς ὀρε|ί|ας. Hip. 144.

<sup>f</sup> These verses are usually called Ionics a Majore.

3. Or by two syllables,  $\underline{υ} \mid - \underline{υ} \mid - \underline{υυ} - \mid \bar{υ} \bar{υυ}$ , as

τέγ|γει δ' ὑπ' | ὄφρουσι παγ|κλαύτοις. Antig. 831.

ἔγ|κλήρου | οὔτ' ἐπινυμ|φίδιος. Ibid. 814.

§. 21. We sometimes find the two forms of Glyconics without any Base, 1.  $- \underline{υυ} - \mid \underline{υ} -$  and 2.  $\bar{υυ} \bar{υ} \mid - \underline{υυ} -$

1. ἄς τρέμομεν | λέγειν. Œd. Col. 128.

ἄλιος αὐ|γάζει. Hec. 637.

which might also be called Dochmiacs.

2. οὔτ' ἐν | τοῖς φθιμένοις. Eur. Sup. 968.

εἰς αἰ|θέρα δροσερόν. Bacch. 863.

*End of the subject of Glyconics.*

§. 22. Choriambic Dim. Cat. . . . | -  $\underline{υυ}$  - |  $\underline{υ} -$

ἔν|τες τὰ δὲ νῦν | τιν ἤκειν. Œd. Col. 133.

we have already mentioned this, §. 19. 2.

§. 23. Dim. Acat. with a Base of one syllable, as

ὑπ' | ἄνδρος Ἀχαΐου θεόθεν.

or of two syllables, which has been already mentioned as a variety of Glyconic, §. 19, 3. . . . | -  $\underline{υυ}$  - |  $\underline{υ} - \underline{υ} -$

τάκου | δυρομένα | σὸν εὐνέταν. Med. 159.

§. 24. Dim. Hyp. . . . | -  $\underline{υυ}$  - | -  $\underline{υυ}$  - | -  
|  $\underline{υ} - \underline{υ} -$  |

οὔδ' οἰκ|τρᾶς γόν ἄρ|νιδος ἀη|δοῦς. Ajax 628.

στέγειν | ἢ τί λέγειν | πρὸς ἄνδρ' ὑπόπ|ταν. Phil. 136.

§. 25. Trim. Cat. with a Base of one syllable.

τάν | οὔθ' ὕπνος αἰ|ρεῖ ποθ' ὁ παν|τογῆρας. Antig. 606.

§. 26. Trim. Brach. .. .. | - ο ο - | - ο ο - | - -  
| ο - ο - | ο

ἀλλ' ἀ|μοιριδία | τις δύνασις | θεινά. Antig. 951.

στηρί|ζει ποτε τᾶδ' | ἀγωνίῳ | σχόλα. Ajax 195.

§. 27. Trim. Hyp. .. .. | - ο ο - | - ο ο - | - ο ο - | -

ἔστιν δ' | οἶον ἐγὼ | γᾶς Ἀσίας | οὐκ ἐπακού|ω.

(Ed. Col. 694.

### CHAP. XIII.

#### *Ionic a Majore.* — — ο ο .

There is a peculiarity in this Metre, that each foot is independent of the next, and that consequently the last syllable is common, — — ο ο . It is also most perfect when each foot ends with the ending of a word.

§. 2. As the two long syllables may be resolved, and the two short ones contracted, the Ionic a Majore will admit of these varieties,  $\overline{\text{oo}} \overline{\text{oo}} \underline{\text{oo}}$ , which are *twelve*.

§. 3. In the same manner as Iambics unite with Choriambics, so Trochees unite with Ionics: the reasons for which may be seen in Herman, p. 440: and when a Trochaic Dipodia is substituted for an Ionic, the last syllable of *each* Trochee still continues common, thus - ο - ο | - ο - ο | , which



scheme gives sixteen varieties, making in all twenty-eight.

§. 4. It is generally asserted, that the first syllable of this foot is common: but Herman, p. 441, &c. wholly denies this, and by that means reduces the number of Ionics a Majore occurring in the Tragedians to a very small compass: in fact, he seems to doubt whether they are used at all: v. p. 442.

§. 5. The verse always ends with a Trochee or Spondee, i. e. we never find a *pure* Ionic at the end of a verse; but it may stand there when contracted to a Molossus.

§. 6. Dim. Brach. - - ο υ | - υ.

Such a verse as τῖ δ᾽εἶ με χο|ρῆύειν, which is generally called an Ionic a Majore, Herman excludes for the reason given in §. 4. and calls it an Anapaestic Logaedic, (v. chap. x. §. 2.) or allied to Glyconics. (v. chap. xii. §. 20.) But there seems no objection to calling such a verse as

ἔρρει δὲ τὰ | θεῖα

an Ionic a Majore, provided that this seems to be the prevailing Metre of the Strophe.

§. 7. Dim. Cat. - - ο υ | - ο υ.

All these verses, such as

θεὸν πρόμον | Ἄλιον. CEd. T. 661.

καὶ τὰν ἄβα|τον θεοῦ. CEd. Col. 675.

Herman would call Glyconics with a Monosyllabic Base: v. chap. xii. §. 20. Dawes, p. 298, observes, that this Metre does not allow the last syllable to be common.

§. 8. Dim. Acat. - - υ υ | - υ - υ

τί σοι ποτὲ | τᾶς ἀπλάστου  
κοίτας ἔγρος, | ᾧ ματαία,  
σπεύσει θανά|του τελευτάν. Med. 152-4.

Herman, p. 420-1, calls all these Anapæstic Logaædic.

§. 9. Trim. Brach. - - υ υ | - - υ υ | - υ

ἄλλοις ἐπέ|νωμα στυφε|λίζων. Antig. 139.  
ἴκου τὰ κρᾶ|τιστα γᾶς ἔ|παυλα. Œd. Col. 669.

Herman calls these verses Anapæstic Logaædic.

§. 10. Trim. Acat. - - υ υ | - - υ υ | - υ - υ.

τὰν οὐδ' ὕπνος | αἰρεῖ ποδ' ὀ | παντογῆρωσ. Antig. 606.

Herman, p. 432-3, calls this a Choriambic Trim. Cat. with a Monosyllabic Base.

## CHAP. XIV.

### *Ionic a Minore.* υ υ - -.

It admits of these varieties υυ υυ υυ

§. 2. Dim. Cat. υ υ - - | υ υ -.

ὄσια, πότ|να θεῶν,  
ὄσια δ' ἄ | κατὰ γᾶν  
πτέρρα χρῦσει|α φέρεις,  
ἄϊεις οὐχ | ὄσιαν  
ὑβριν ἐς τὸν | Βρόμιον. Bacchæ 370-4.

§. 3. Dim. Acat. υ υ - - | υ υ - -.

ἀπρόσοιστος | γὰρ ὁ Περσῶν. Pers. 89.

It is observed that ten of these feet generally follow each other: consequently there is no real division of the verse till the end of the tenth foot, when a new system of ten feet commences: but it is usual to divide them into Dimeters: an example of this may be found in Pers. 65-111.

§. 4. There is another species of Acatalectic Dimeter, called *ἀνακλώμενος*, which, like the Ionic a Majore instead of the second foot admits a Trochaic Dipodia, and has the last syllable of the Ionic common, as are the *even* syllables of the Trochaic Dipodia. So that the Dimeter *ἀνακλώμενος* admits of the following form  $\text{υυ} - \bar{\text{υ}} | - \underline{\text{υ}} - \underline{\text{υ}}$ .

§. 5. Sometimes the verse begins with a pure Ionic, and ends with the *ἀνακλώμενος*, so as to form a Trimeter, and sometimes a Trim. Brach. with only one Trochee at the end.

φιλία γὰρ   ἤδε τάξις πτερύγων δο αῖς ἀμίλλαις προσέβα τόν δε πάγον πα τρώας.	}	Dim.
		Trim. Brach. Prom. 128.

There seems also to be a Dimeter Hypercat.

*τε κλόρους, πό|λεων τ' ἀναστά|σεις.* Pers. 105.

although Herman calls the measure Iambic, p. 498.

§. 6. The pure Dimeter and the *ἀνακλώμενος* are sometimes mixed, as

*σύ δέ μ', ὦ μά|καιρα Δίρκα,  
 στεφανηφό|ρους ἀπωθῆ  
 διάσους ἔ|χουσιν ἐν σοί.*

τί μ' ἀνάινη; | τί με φεύγεις;  
 ἔτι, ναὶ τὰν | βοτρυώδη  
 Διονύσου | χάριν οἶνας,  
 ἔτι σοι τοῦ—Βρομίου με|λήσει. Bacch. 530, &c.

§. 7. The Dim. ἀνακλ. sometimes answers to the regular Dimeter, as in Bacch. 376, we read

παρὰ καλλισ|τεφάνοις εὐ-

and in the Antistrophe,

-μα πρόσω γὰρ | ἀλλ' ὁμῶς αἰ-

§. 8. These Dimeters frequently end with Anapæstic verses; which are found also at the beginning and in the middle of Strophes, as

ἔτεκες καὶ | σύ ποτ' ᾗ πότ|νια κούρον Ion. a Min.  
 φίλα ποιη|σάμενα λέκ|τρα πόσει σῶ. Ibid.  
 μετὰ νῦν δὸς ἔμοι σὰς διανοίας, Anapæst.  
 μεταδὸς δ' ὅσσον ἐπαλγῶ μελέα. Ibid.

Eur. Sup. 55, &c.

and in Pers. 65-8, after five Ionic Dimeters, the Strophe ends with

Ἄθαμαν|τίδος Ἑλ|λης  
 πολύγομ|φον' ὄδισ|μα  
 ζύγον ἀμ|φιβάλων | αὐχένι | πόντου.

§. 9. An example of the contraction and resolution of syllables may be found in Bacch. 78, &c.

τά τε ματρὸς | μεγάλας ὄβ-  
 για Κυβέλης | δεμιτεύων,  
 ἀνα θύρσον | τε τινάσσω  
 χῆσσω τε | στεφανωθεῖς.



§. 10. This Metre is sometimes ended by Choriambic verses, as

Φρυγίων ἔξ | ὀρέων Ἑλ-  
λάδος εἰς εὐ|ρυχόρους ἀ|γυίας (v. §. 5.)  
τὸν Βρομίον. Choriamb. Bacch. 86.

and by Dochmiacs between the Ionics and Choriambics, as

σέβεταιί σ' Εὐ|ίος, ἤξει  
τε χορεύσων | ἄμα βακχεύ-  
μασι, τὸν τ' ὠ|κυρόαν Catalectic.  
διαβάς Ἄξ|ιον εἰλισ-  
σομένας Μαι|νάδας ἄξει, | Λοιδιάν τε  
τὸν εὐδαιμονίας }  
βροτοῖς ὀλβοδόταν, } Dochmiacs.  
πατέρα τε, τὸν ἔκλυον }  
εὔππον χά|ραν ὕδασιν Glyconic.  
καλλίσ|τοισι λιπαί|νειν. Pherecratean.  
Bacch. 566, &c.

## CHAP. XV.

### *Pæonic.*

There are four Pæons,  $\begin{matrix} - & \cup & \cup & \cup \\ \cup & - & \cup & \cup \end{matrix}$  of which only the first and fourth are used  $\begin{matrix} \cup & \cup & - & \cup \\ \cup & \cup & \cup & - \end{matrix}$  by the Tragedians.

§. 2. The Cretic  $- \cup -$ , which is formed by contracting the short syllables of either the first or fourth Pæon, is also admitted.

§. 3. The Bacchee  $\cup - -$  is also formed from the second or fourth Pæon, and is generally supposed

to be admitted in Pæonic Metres ; but Herman rejects it altogether, and classes those verses which used to be called Bacchic, among Dochmiacs, as will be shewn hereafter.

§. 4. He also observes that the Tragedians seldom use the first Pæon, preferring the Cretic to it : but that they frequently use the fourth Pæon ; the reverse of which is observed in the comic writers.

§. 5. He makes a distinction between Pæonic and Cretic verses : calling those only Pæonic where the Pæons are *pure* : where Pæons and Cretics are mixed, he calls the verses Cretic, and considers the Pæons only as resolutions of the Cretics : but there is no occasion to observe that distinction here.

§. 6. The Cretic is of very frequent occurrence intermixed with Dochmiacs, v. chap. xi. §. 13. and Herman considers this foot as being itself only part of a Dochmiac ; for it was mentioned, p. 30, that he scans a Dochmiac thus  $\upsilon - | - | \upsilon -$  ; the latter part of the Dochmiac would therefore form a Cretic. He is confirmed in this by finding a Molossus  $\delta\epsilon\sigma\pi\omicron\iota\nu\alpha$  answer to  $\pi\epsilon\nu\delta\acute{\iota}\mu\omicron\upsilon\varsigma$  in Ion 677, which, on the supposition of a Cretic being part of a Dochmiac, is nothing extraordinary, as the penultima of a Dochmiac is common,  $\underline{\upsilon} - | - | \underline{\upsilon} -$ . However, we shall consider the Pæonic Metre as composed of Pæons and Cretics, and proceed to give examples of each.

§. 7. Monometer.

1. A Cretic Monometer occurs amongst Trochaics, to which indeed it may be said to belong, and to form a Catalectic Trochaic Monometer :

δέξομαι | Παλλάδος ξυνοικίαν. Eum. 914.

2. We sometimes find in the middle of Iambic Trimeters such verses as these,

Ἴσ' ᾧ<sup>ν</sup> ναξ, Œd. T. 1468. τί φημί; 1471. λέγω τί; 1475.

which are commonly called Bacchic Monometers. Herman (who, it has been said, excludes the Bacchee altogether) considers them only as Catalectic Iambic Monometers, in which he is confirmed by observing the last syllable, and probably the first also, to be common.

§. 3. The first Pæon frequently begins a Dochmiac verse,

ποιῖ δ' ἔτι τέ|λος ἐπάγει θεός; Sept. Theb. 157.

ἐπτάπυλον | ἔδος ἐπιβρύου. Ibid. 167.

4. The fourth Pæon does the same, as

ἐλεδέμας | πεδιοπλοκτύπος. Sept. Theb. 83.

ὄς ἐπ' ἐμάν | πόλιν ἔβα πέρσων. Phœn. 155.

5. It is also found at the end of a Dochmiac, as

ἴκετο τερμόνιον | ἐπὶ πάγον. Prom. 117.

§. 8. Dimeter.

1. Fourth Pæons. Each foot should end with the end of a word; as

ἐπὶ δὲ τῶ | τεθυμένω

τοδε μέλος | παρακοπά,

παραφορὰ | φρενοδαλής. Eum. 324.

ἀνατροπὰς—ὅταν Ἄρης  
 τιθασὸς ᾦν | φίλον ἔλη  
 ἐπὶ τὸν, ᾦ, | διόμεναι. Eum. 351.

## 2. Cretics. The Synaphia prevails.

φρόντισον,  
 καὶ γένου | πανδικῶς  
 εὐσεβῆς | πρόξενος·  
 τὰν φυγάδα | μὴ προδῶς,  
 τὰν ἔκαθεν | ἐκβολαῖς  
 δυσδέοις | ὀρμέναν. Æ. Sup. 430.

Herman mentions a Hypercat. Dimeter,

κλῦθ'· ὁ Λα|τοῦς γὰρ ἱ-  
 νις μ' ἄτι|μον τίθη|σιν. Eum. 319.

and one beginning with a monosyllable, as

τὸν | οὔτε πρὶν | νήπιον  
 νῦν τ' ἐν ὄρ-  
 κῶ μέγαν καταΐδεται. Œd. T. 652.

V. chap. xi. §. 13.

### 3. Such verses as these,

δίκα μὲν καλῶς δ' οὐ Orest. 194.  
 ἀμείβω κέλευθον Ibid. 1294.  
 θεὸς ἴχνος πέδῳ δεῦρ' Ibid. 1440.

which are usually called Bacchic, Herman calls Hyp. Dochmiacs, in which he is confirmed by finding ἰδοὺ τόνδ' ἄθρησον, Ion 190. answered by καὶ μὲν τόνδ' ἄθρησον, which last can only be a Dochmiac. (V. chap. xi. §. 8.)



## §. 9. Trimeter.

## 1. First Pæons.

ἀνέφελον ἐπέβαλες οὔποτε καταλύσιμον      Doch. Dim.  
 οὐδέποτε λησόμενον ἀμέτερον      Pæon. Trim.  
 οἶον ἔφυ κακόν.      Dochm.  
 Soph. El. 1246.

## 2. Fourth Pæons.

τὸ δὲ καλῶς κτάμενον, ᾧ μέγα ναίων.      Choeph. 802.  
 στόμιον, εὖ δὲσ ἀνέδην δόμον ἀνδρός.

## 3. Cretics.

μήτι τλήῃς | τὰν ἰκέτιν | εἰσιδεῖν      Cret. Trim.  
 ἀπὸ βρετέων βία δίκας ἀγομέναν.      Doch. Dim.  
 Æ. Sup. 442.

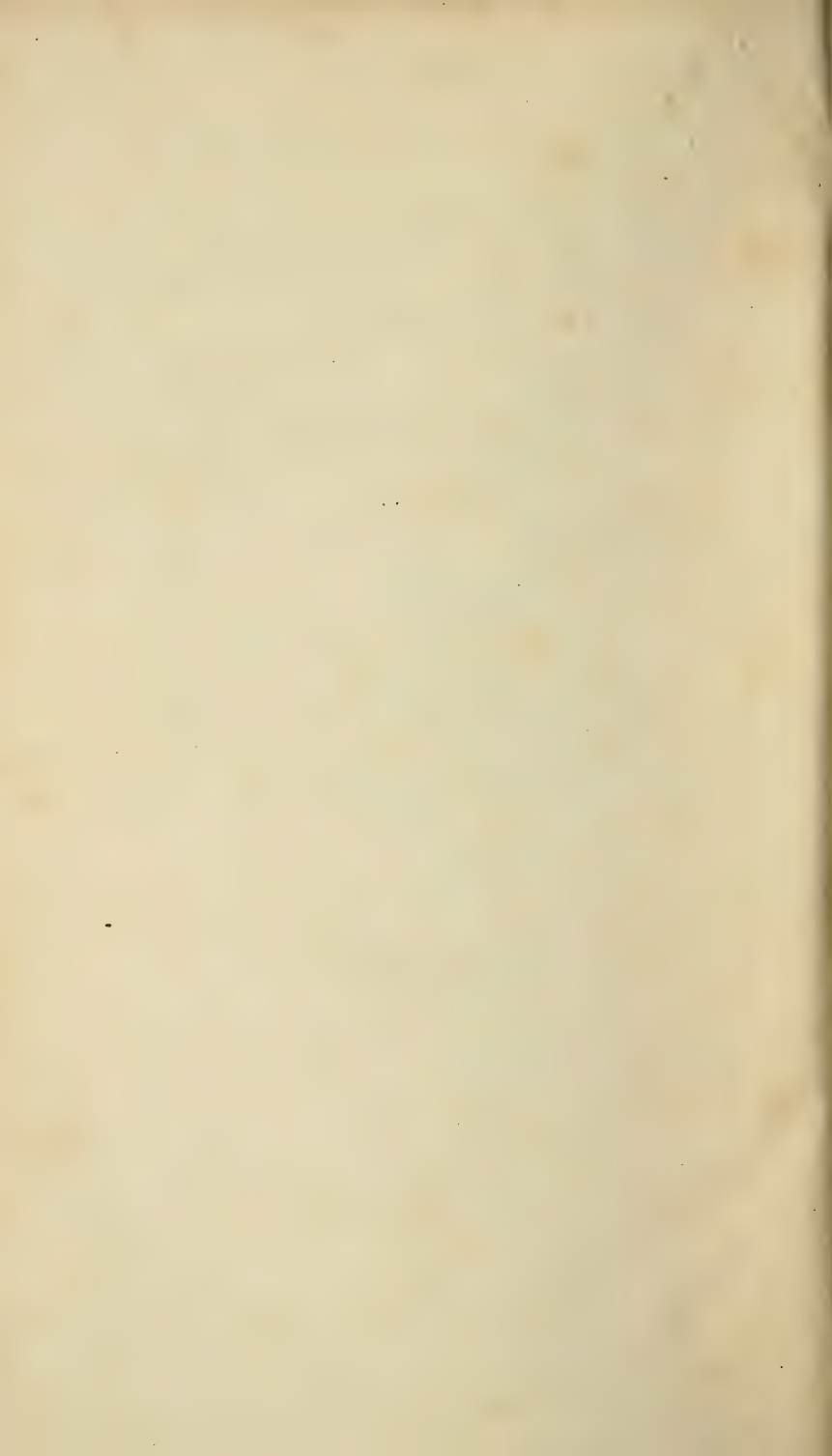
## 4. Such verses as

τίς ἄχω, τίς ὀδμὰ προσέπτα μ' ἀφεγγής.      Prom. 114.  
 ὅτ' ἐς τόνδ' Ἀτρειδᾶν ὕβρις πᾶσ' ἐχώρει.      Phil. 396.

which are usually called Bacchic, Herman calls Hypercatalectic Dochmiacs.

FINIS.











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